WHITE NUMBER · SOUTHERN FASHIONS

VOGUE

PRICE 10 CENTS

17 JANUARY, 1907

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A TRIP TO EUROPE

At VOGUE'S Expense

THOUSANDS OF DOLLARS IN PRIZES

VOGUE is going to distribute thousands of dollars in cash, or in steamship tickets and hotel bills, during the year 1907, to those who are willing to give a little of their spare time to its service.

OUR OFFER
IS AS FOLLOWS

FIRST PRIZES OF $300

To anyone who, on or before 31 August, 1907, sends us one hundred and twenty-five yearly subscriptions to Vogue, at $4.00 a year, we will send return tickets from New York to London, Paris or Berlin; pay hotel bills for two weeks, and give a cash allowance of $70.00 for expenses. If the winner of such a trip prefers, we will send a check for $300 in lieu of the European trip; or we will provide return tickets to any one of the foregoing cities, or to any large city in Italy, Switzerland or Germany, and pay in cash as an expense allowance the difference between their cost and $300. Should the winners be in a position to stay longer than two weeks, they may make any arrangements for doing so they see fit, provided only that the return ticket be used within one year from the date of sailing from New York. Winners of this trip may travel second-class, if they desire, receiving in cash as an extra allowance the difference between the price of a first and second-class passage.

SECOND PRIZES OF $200

To each person who, within the specified time, sends us one hundred subscriptions, we will send a check for $200. We will provide second-class tickets to the European cities mentioned above on similar conditions, should the winner of a second prize so desire.

THIRD PRIZES OF $100

For seventy-five subscriptions, we will send a check for $100.

Should a contestant exceed the number required for a second or third prize, but fall short of the next higher prize number, we will pay for each subscription obtained at the average rate offered for the prize number exceeded —thus, we will pay $248 for 124 subscriptions, and $132 for 99.

BONUSES TO THOSE WHO FAIL TO WIN PRIZES

To those who do not succeed in securing seventy-five subscriptions, but who have sent us fifty or more, we will pay $1.00 for each subscription entered. To those who are unable to reach the fifty mark, we will pay our regular agents' commission of sixty cents apiece.

Every subscription must be accompanied by $4.00 in cash. Renewals of subscriptions already in force will not be counted in prize awards.

To our European readers the reverse of this offer will hold good—i.e., we will give them a trip to New York on the same conditions.

CHANCES OF SUCCESS UNUSUALLY GOOD

Vogue is a particularly easy magazine to canvass for. Most of the leading magazines have been canvassed to death; but this is absolutely the first time in its history that Vogue has ever made a general offer in order to increase its subscription lists.

PEOPLE IN SMALL TOWNS HAVE WON OUR PRIZES

Contestants need not be residents of big cities to win our prizes. A dressmaker in Bradford, Pa., won a trip to Paris in connection with a trial offer which we made to a limited number of persons in order to test our plan, in a surprisingly short time—and Bradford is a city of only 16,000 inhabitants. In fact, it is to residents of small places that Vogue is most useful, for it tells them all about the things that are being worn, done, and sanctioned as proper in the metropolis and the great centres, bringing, in a way, the world of fashion to those who are unable to go to it themselves.

CONTESTANTS HAVE A FREE HAND

Vogue imposes no restrictions in this contest. It simply asks that the subscriptions be new and established as genuine by cash remittance. Contestants may make any arrangements they see fit as to assistants, and share their prizes with others, if they choose. They are also welcome to win as many prizes as they can.

ACCURATE RECORD SYSTEM

Each contestant will be assigned a record number and will be furnished with a booklet containing 125 subscription blanks, with perforated stubs, each blank bearing the contestant's number. These blanks, when signed and forwarded to us, will be entered and filed under their corresponding numbers, and there will thus be no possibility of due credit not being given to the proper person for each subscription sent in. Vogue hopes that no contestant who has once entered will give up until he or she has won at least a third prize; but the stubs of these subscription booklets will be honored at any time on verification at the rates mentioned above; viz.: if less than 50 subscriptions have been sent us, 60 cents each; 50 and more, but less than 75, $1.00 each.

SEND US REFERENCES AS TO YOUR STANDING AND WE WILL ENTER YOUR NAME AT ONCE AS A CONTESTANT. IF YOU CANNOT SECURE ENOUGH SUBSCRIBERS TO WIN A PRIZE YOU WILL BE WELL PAID FOR EVERY ORDER YOU GET. THIS IS A COMPETITION IN WHICH YOU ARE BOUND TO WIN.

ADDRESS ALL COMMUNICATIONS
TO THE CIRCULATION MANAGER

VOGUE

11-15 EAST TWENTY-FOURTH STREET NEW YORK CITY

TIFFANY & CO.

Fifth Avenue and 37th Street, New York

Silver Wedding Presents

Articles quoted are of English Sterling quality 925-1,000 fine

Upon receipt of satisfactory references from any National Bank or responsible business house, Tiffany & Co. will send on approval selections from their stock to any part of the United States

Candlesticks - - each $5, $10, $16, upward

Tall Baskets for flowers or bon bons - - - - - each $10, $12, $15, upward

Tall Compotiers each $13.50, $16, $21, upward

Berry or Fruit Bowls - - - - - - each $20, $25, $28, $30, upward

Bread Trays - - $25, $30, $33, upward

Coffee, Sugar and Cream Sets - $50, upward

Photographs of the above or richer articles sent upon request

Tiffany & Co. manufacture solely for their own retail trade. Their wares are never sold to other dealers, and can only be purchased direct from their establishment in New York, Paris or London

Tiffany & Co. 1907 Blue Book

No illustrations—621 pages giving concise descriptions of jewelry, silverware, clocks, bronzes, fine pottery, glassware, and other objects suitable for wedding presents—Blue Book sent upon request

Fifth Avenue New York

Tiffany & Co. always welcome a comparison of prices

The Price of Silver

Notwithstanding the increased cost of silver bullion, Tiffany & Co. are still offering Sterling Silver Forks and Spoons of their current copyrighted patterns at

$1.00 per ounce

Upon this basis, the prices per dozen range as follows

Prices per Dozen

Tea Spoons, $11 to $19

Dessert Spoons, $18 to $30

Soup or Table Spoons, $25 to $46

Breakfast, Entree or Dessert Forks, $17 to $28

Dinner or Table Forks, $23 to $39

This method of marking prices furnishes patrons with exact information as to weights and enables them to compare values more readily

Fork & Spoon Chests

Prices include handsome, compact, hardwood chests, with lock and key

5 dozen sets, $100 to $200

6 dozen sets, $140 to $250

7 dozen sets, $175 to $300

8 dozen sets, $250 to $350

EXCLUSIVE STYLES

V 15. Boy's washable suit of imported Galatea, in cardinal, Cadet or Navy blue stripes, also made of plain white English longcloth, embroidered emblem on shield, suit trimmed with braid.

Sizes 2 to 8 years.

Special Price, 2.75
Value, - - $4.50

V 17. Boy's washable suit of linen finished chambray, in plain tan, cardinal, navy or Cadet blue, also in tan and blue small checks and stripes, trimmed with white pique, seven embroidered stars and braid.

Sizes 2 to 7 years.

Special Price, 1.85
Value, - - $3.00

V 19. Girl's dress of imported washable poplin in white, pink, tan, brown, light or Cadet blue, embroidered dots on same material, collar and cuffs trimmed with embroidery.

Sizes 6 to 14 years.

Special Price, 4.75
Value, - - $7.50

AT SPECIAL PRICES

V 21. Girl's guimpe dress of imported washable poplin in white, tan, pink or light blue, embroidered scalloped collar and sleeves.

Sizes 3 to 12 years.

Special Price, 3.95
Value, - - $6.50

V 23. Child's dress of imported washable poplin in white, pink, blue or tan, sailor collar, embroidered emblem on shield.

Sizes 2 to 5 years.

Special Price, 2.65
Value, - - $4.00

V 25. Child's Russian dress of imported washable poplin in white, pink, blue or tan, box pleated front and back.

Sizes 2 to 5 years.

Special Price, 1.35
Value, - - $2.50

Made of Imported Materials and Guaranteed Fast Colors.

Franklin Simon & Co.

Fifth Ave., 37th and 38th Sts., NEW YORK

EXCLUSIVE STYLES AT SPECIAL PRICES.

V 3. Women's waist of white Persian lawn, fine embroidered front, clusters of tucks neck, sleeves and back trimmed with Val. Lace. Sizes 32 to 44.
Special Price, 2.95 Value, $5 00.

V 5. Women's waist of white linen, clusters of tucks, beading and hand embroidered; long or short sleeves. Sizes 32 to 44.
Special Price, 2.95 Value, $5.00.

V 7. Women's princess gown of French mull in white, pink, light blue or violet, yoke, bodice and sleeves made entirely of rows of Val. lace; skirt and back trimmed to match. Sizes 32 to 44.
Special Price, 14.50 Value, $23.50.

V 9. Two piece suit of fine white handkerchief linen, waist elaborately hand embroidered and trimmed with Val. lace, pleated skirt with folds at bottom, hand embroidered and trimmed to match waist. Sizes 32 to 44.
Special Price, 11.75 Value, $23.50.

V 11. Women's waist of sheer white French lawn, embroidered yoke, elaborately lace trimmed front, back and sleeves, combined with cluster tuckings. Sizes 32 to 44.
Special Price, 5.00 Value, $7.50.

V 13. French waist, entirely hand made and hand embroidered, finely tucked and richly trimmed with Val. lace. Sizes 32 to 44.
Special Price, 7.50 Value, $13.50.

Silk slips for lingerie waists, white and colors, China **$1.95**, Taffeta **$2.75**
Silk princess slips for lingerie gowns, white and colors, China **$6.75**, Taffeta **$9.75**

EN FÊTE

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Streets, New York

BEAUTIFUL
velvety, clear and translucent
Complexions
and
Smooth, Soft White
Hands
such as are so much admired in the nobility and upper classes in Russia, Sweden, Denmark, Turkey and all Eastern Europe are obtained by using

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AND
ARAVIOSK

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At all department stores and druggists, or express prepaid for $1.25 and 40 cents respectively.

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Sole Selling Agents
Box 18 - 3 to 7 West 22d Street, - - New York

Original and Exclusive MODEL PUMP
For 1907

STYLE 66

Made in all materials. Price $8.00

H. JANTZEN SHOE CO.

MAKER OF
Fine Footwear for
Men, Women and Children

THE ONLY MAKERS OF CUSTOM OR BENCH MADE SHOES ON SIXTH AVENUE

Our styles are always correct, and a reputation of over forty years of shoemaking to many of the representative families of the United States is a positive guarantee of unrivaled fit and workmanship.

Send for our New Catalogue

242 Sixth Avenue, Near 16th Street, New York

WAVY AND CURLY HAIR

may positively be obtained without the aid of curling irons by the use of Mrs. Mason's Old English Hair Tonic, which is used by the DUCHESS OF MARLBOROUGH, and many of the leading society women of London, Paris and New York.

For sale in New York City by Caswell Massey & Co., McCreery's, Altman's, Stern Bros., John Wanamaker; Jordan Marsh, Boston; Marshall Field, Chicago; Scruggs, Vandervoort & Barney, St. Louis; Arcade Hair Store, Detroit; George B. Evans, Philadelphia; Hutzler, Baltimore; Reddington & Co., San Francisco; F. W. Braun & Co., Los Angeles; Jas. G. Dolan & Co., Portland, Me.; Denver Dry Goods Co., Denver; Mrs. Elliott, Lakewood; and leading firms throughout the U. S. Price $1, express paid.

OLD ENGLISH SHAMPOO POWDERS
(FOR MAKING THE HAIR LIGHT AND GLOSSY)

A pure, antiseptic tonic wash which adds lustre and brilliancy, and does not darken the hair. Recommended by physicians for delicate hair. Box of three shampoos, 25 cents, or 14 for $1.00, postpaid.

If any assurance were wanting of the absolute purity of Mrs. Mason's preparations beside the fact that many of New York's representative women are, and have been for years her patrons, it may be had in the fact that the London agents for her specialties are Messrs. Roberts & Co. of 76 Bond Street, Chemists to the King and Queen of England.

MRS. R. MASON, 353 5TH AVE. COR. 34TH ST., N. Y.
Special treatment of the hair and consultation given at the above address

Gerard P. Tollmann

Ladies' Tailor and Habit Maker

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Attractive Habits of Linen and other light materials for Southern resorts, $35.00 Up.

An interesting collection of SMART ADVANCED MODELS in gowns for early spring, $65.00 Up.

Samples and sketches on application. Inspection cordially invited. *Estimates cheerfully furnished.*

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"Your Nails Need Attention"
Forquignon's Manicure Preparations Are the Best
POLPASTA

POLPASTA—	A Nail Paste that Polishes.
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MANIPUM—	A Prepared Pumice Powder.
MANSO—	A Liquid Soap Antiseptic.
F. B. NAIL POWDER—	A High Finishing Powder.

Ask any first class shop for

MANICURE F.B. SUPPLIES

THE FORQUIGNON MFG. CO.
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We Make Manicure Files that ARE Files! Look for the F. B.

Advanced styles adapted for service at the Southern Winter Resorts

Established
Over 30 Years

Frank Brothers

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NUMBER 224
(Between 26th and 27th Streets)
and 336 SIXTH AVENUE, Near 21st STREET
Where Fashionable New York Men and Women Buy their Footwear.

SPECIAL NOTE.—In addition to the New Frank Styles for men and women, we also carry a complete line of children's footwear in the most desirable leathers and smartest models.

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EXCLUSIVE CREATIONS

27 West 35th Street, New York City

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CULTIVATION
OF FIGURES

Dyers and Cleaners

—OF—

Fine Gowns, Laces, Lingeries, Draperies, etc. Also, all materials used by the dressmaking trade bleached and dyed at short notice.

Laces Dyed to Match Gowns

REAL LACES CLEANED AND MENDED A SPECIALTY

We refer, by permission, to the leading Department Stores and many representative families in New York City, to whom our work has given satisfaction for many years.

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Established 1874

Main Office: 233 West 14th St.
Branches: 21 West 24th St., near Broadway
790 Sixth Avenue, near 45th St.

OUT-OF-TOWN ORDERS PROMPTLY ATTENDED TO

KIMONOS

Soft camel's hair or chuddah, lined throughout with figured silk.

Evening Cloaks

Liberty velveteen with lining in silk or satin.

Smocked Dresses

High or low neck, in a variety of materials. Samples of material and measurement blanks sent on application.

DAVIS

EAST INDIA HOUSE

373 BOYLSTON STREET **BOSTON**

TOWN & COUNTRY, October 20, 1906:—
"The French alchemist Tecla is famed for his success in producing an indestructible pearl that in every essential is equal to that produced by the action of nature."

THE NEW YORK MAIL AND EXPRESS, November 6, 1906:—
"The chief result of their advent was that rubies became non-negotiable assets in the loan market: this gem more precious than the diamond, was rejected in the pawnshop."

THE WORLD, November 5, 1906:—
"The rubies, it is known, are made of alumnia powdered and melted at an intense heat, and passed through a special machine from which emerges the globules which are afterward polished as gems."

THE GLOBE, November 9, 1906:—
"They are said to be not only identical in composition with the natural gems, but to resemble them so exactly in appearance and properties that they are indistinguishable from the latter."

THE GLOBE, Nov 9, 1906:—
"The trade in such gems will be entirely at the mercy of the laboratory jeweler, providing, of course, that the process of manufacture is reasonably inexpensive."

TECLA'S RECONSTRUCTED GEMS

NEW YORK HERALD, October 28, 1906:—
"The life work and achievements of M. Tecla are one of the interesting records of scientific discovery in this generation."

Tecla's Pearls

—his newest and most wonderful scientific achievement—are made from genuine "nacre," the sole ingredient of natural pearls, therefore possessing the identical qualities of the pearls from the oyster.

NEW YORK HERALD, October 28, 1906:—
"Tecla manufactures with the aid of science in a chemist's laboratory what nature is a sluggard in producing."

Exquisite Necklaces of Tecla Pearls

Ranging in price from $10.00 to $300.00

We show clasps in either plain platinum and gold or set with genuine diamonds (which we furnish at actual importation cost) in innumerable unique and individual designs direct from our Paris headquarters.

THE BROOKLYN EAGLE, Nov. 11, 1906:—
"For a long time he manufactured his rubies in secret, keeping his process hidden from the knowledge of the world."

NEW YORK TIMES, October 21, 1906:—
"The achievement of that amazing man Tecla is of the greatest importance."

THEATRE MAGAZINE, Nov. 10, 1906:—
"M. Tecla's pearls are a calcareous concretion scientifically produced with all the hardness and exact weight of the real article."

NEW YORK SUN March 25, 1906:—
"Through a secret known only to himself, M. Tecla has succeeded in attaining his ambition to produce what is apparently a genuine pearl."

NEW YORK HERALD, October 28, 1906:—
"Tecla scientifically constructed pearls are equal to the rarest gems of the Orient."

NEW YORK HERALD, Nov. 5, 1906:—
"It is said that although they are artificial, they are the same in composition as the natural stones."

NEW YORK MAIL AND EXPRESS, Nov. 6, 1906:—
"The artificial stone that would stand every test of the experts came to this country in the modest guise of the reconstructed ruby."

THE WORLD, Nov. 5, 1906:—
"According to importers, the public and very few retail jewelers can tell a reconstructed ruby from a natural stone."

NEW YORK HERALD, October 28, 1906:—
"M. Tecla, the wonderful French alchemist has startled the scientific world and revolutionized the jewel marts of civilized countries."

Select at Your Own Home

any of our beautiful productions. Upon your request we will have an expert representative visit you with an extensive assortment for your selection; or we will be pleased to forward a collection of goods on receipt of New York references.

Tecla's Reconstructed Rubies

as well as his Emeralds and Sapphires are too well and favorably known to require further comment.

New and Exceptional Designs

executed by artists that carry out any idea of a prospective customer will be cheerfully submitted. We will either furnish all of the necessary gems or use your own and only supply what is required.

M. TECLA & CO.

929 Broadway
New York

Between
21st and 22d Streets

NEW YORK TIMES, October 21, 1906:—
"A natural pearl costing $2,000 could be replaced by a Tecla pearl for $100. One couldn't tell them apart, yet one would have never seen an oyster, while the other called some bivalve home."

NEW YORK HERALD, October 28, 1906:—
"In the Tecla pearls, rubies, sapphires and emeralds one learns what wonders science has wrought in the production of these gems, which in every respect are equal to nature's product."

NEW YORK MAIL AND EXPRESS, November 6, 1906:—
"If the old man had kept his secret to himself a new 'Monte Cristo' could have been written. But law and custom in France require chemists and jewelers to use truthful labels."

NEW YORK TIMES, October 21 1906:—
"Tecla, who, after more than a decade of incessant labor and repeated experiment, has succeeded in producing an indestructible pearl that in nearly every essential is equal to that produced by nature."

Hall's
VEGETABLE SICILIAN
Hair Renewer

Hall's Hair Renewer has been sold for over sixty years, yet we have just changed the formula, the style of bottle, and the manner of packing. As made today from our "revised formula" it consists of—Glycerin, Capsicum, Bay Rum, Sulphur, Tea, Rosemary Leaves, Boro-glycerin, Alcohol; all accurately combined and delicately perfumed.

Falling Hair. As perfect a specific for falling hair as can possibly be made.
Dandruff. The formation of dandruff is quickly stopped, and the scalp is made perfectly healthy.

A Hair Tonic
A Hair Dressing

Does not stain or change the color of the hair, even to the slightest degree
Ask your druggist for "the new kind"
R. P. HALL & CO., Nashua, N. H.

Prevents Premature Gray Hair
Promotes the Growth of Hair

A SKIN OF BEAUTY IS A JOY FOREVER
DR. T. FELIX GOURAUD'S ORIENTAL CREAM, or MAGICAL BEAUTIFIER
Purifies as well as Beautifies the Skin. No other cosmetic will do it

Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases and every blemish on beauty, and defies detection It has stood the test of 58 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayre said to a lady of the haut ton (a patient): "As you ladies will use them, I recommend **'Gouraud's Cream'** as the least harmful of all the skin preparations."

For sale by all Druggists and Fancy Goods Dealers.

GOURAUD'S ORIENTAL TOILET POWDER.
For infants and adults. Exquisitely perfumed. Relieves Skin Irritations, cures Sunburn and renders an excellent complexion. Price, 25 cents by mail.

FERD. T. HOPKIN, Proprietor,
37 Great Jones St., New York City

Carpine
SHAMPOO JELLY

A NEW TOILET NECESSITY FOR WELL KEMPT MEN AND WOMEN.

A delightfully refreshing preparation that removes every trace of dandruff and leaves the scalp clean, cool and moist and the hair soft and lustrous.

Carpine Shampoo Jelly is a grateful requisite in removing from the hair and scalp the dust and grime of travel, whether by rail or motor car. It is the *only* shampoo after salt water bathing. *Preserves the hair by curing and preventing dandruff.*

Large Size Tube, 25 Cents by Mail, Prepaid.
Sample free upon request

HUDSON & CO. (Inc.), Chemists, 489 Fifth Ave., New York, N. Y.

PERFECT HAIR COLORING IN ALL SHADES — SHELL GOODS

MARCEL WAVING THE LATEST STYLES AND FASHIONS IN HAIR GOODS

C. JODRY

19 West 35th Street (*One Flight Up*) — *New York City* *Opposite McCreery's*
Telephone 5926—38th St.

HAIR DRESSING, FACE AND SCALP TREATMENT, MANICURE.

The above headdress can be obtained with the "*Elite*" *Pompadour* and a set of "*Princess Curls.*"

Toilet Requisites — Mail Orders

Mme. Gardner's New French Hygienic Models

Possess the latest and best ideas in corset fashions combined with the maximum of comfort, and are absolutely hygienic. They are endorsed in the highest terms by physicians and dressmakers everywhere.

Mme. Gardner's reputation of many years as a maker of the finest custom corsets and an expert in the art of individual design is a guarantee of superlative excellence in style, finish, and workmanship.

With Confiner

Mme. Gardner's Combination Bust Support and Hip Confiner (Patented).

The Gardner Hip Confiner is the lightest and most comfortable. It reduces the hips from four to ten inches. Price $3.50. The Gardner Bust Supporter is an indispensable article of dress for outdoor sports. May be worn with or without a corset. Price $5.00

When ordering by mail give hip measurement for confiner and bust measurement for supporter. No fitting required. Either Supporter or Confiner may be ordered separately at above prices. Sent together on receipt of $8.00.

MME. GARDNER

Corsets Made to Order

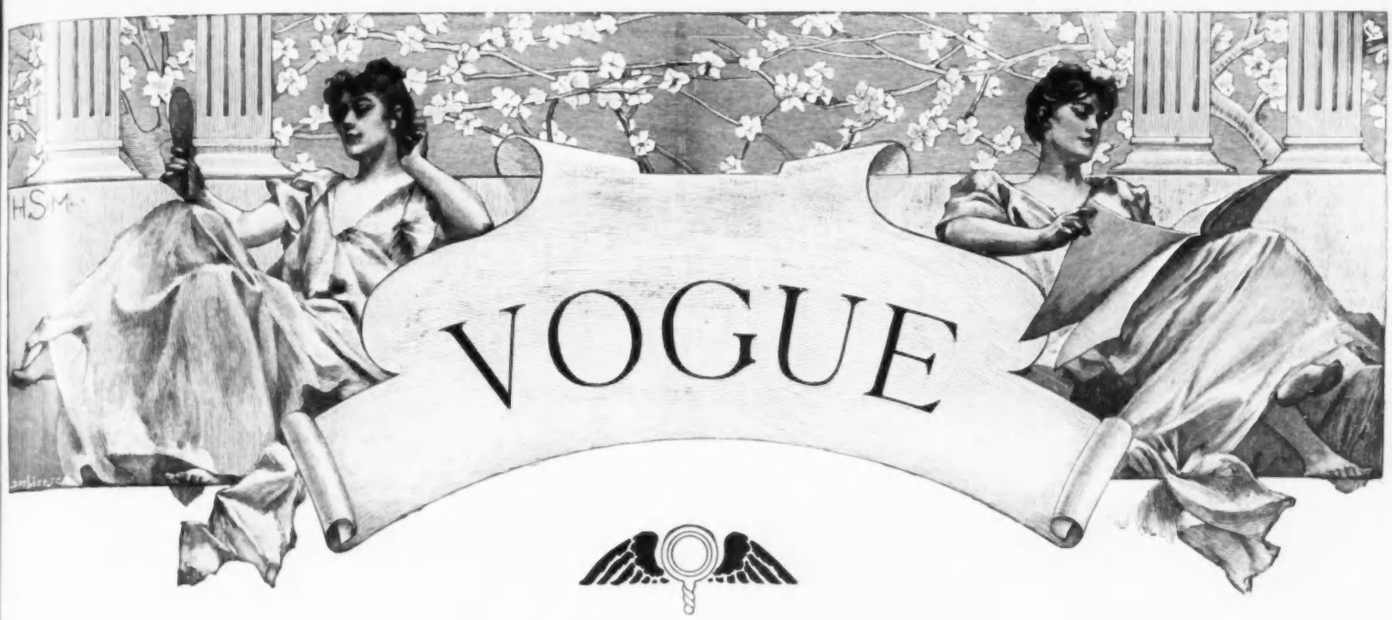
50 WEST 21st STREET - - - - NEW YORK

IMPORTED MODELS in Hand Embroidered Gowns, Waists, Hats and Parasols.

Shirt Waists in Hand-Embroidered Linens and Batiste in Exclusive Designs.

Three-Piece Sets Made to Order. Tel. 1718 Gramercy.

Without Confiner



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YOUTH is Beauty BEAUTY is Care

A woman's face is an index to her character rather than to her age. A fresh, youthful face reflects refinement and care. Every intelligent woman who values the charm of perpetual youth can retain it by adopting

DR. DYS'

Sachets de Toilette Sève Dermale and Dysaline Cream.

These exquisite preparations are composed entirely of the vegetable substances, flowers and seeds which have been discovered to possess a peculiarly beneficial influence on the complexion. They contain all the elements to cleanse the skin perfectly—prevent and obliterate lines about eyes and mouth and impart youth on the features and bring health and beauty to the epiderm. Every woman, no matter how advanced in years, who persists in the use of "Sachets de Toilette" in conjunction with Seve Dermale and Dysaline Cream, will obtain a splendid and natural youth, and the smooth and velvety skin of a young girl.

"Plus Que Belle" Dr. Dys' beautiful booklet treating on feminine æsthetics, youth and beauty, will be sent to any address on application.

V. DARSY, 8 EAST 30th STREET NEW YORK

White Shoes

for

Men, Women and Children

High and Low Cut.

Large assortment of novelties and staples, including advance styles for coming Spring and the best of last year's favorites.

Sixth Avenue and Nineteenth St., New York.

Alexander

No. 1906.—Same as cut. $1.00 each. Finer quality, $1.50, $2.00, $3.00.

To Have a Pretty Figure

WEAR THE

De Bevoise Brassière

The close-fitting, bust-supporting corset cover. Made of fine batiste, lace trimmed and lightly boned.

It is shaped to fit the figure perfectly, confining the bust within the corset without undue pressure.

At the back one side crosses over the other and a tape fastened at the lower edge is brought around and tied in front. This insures a perfect-fitting back. The whole effect is to accentuate a round tapering waist and insure a smooth, trim figure.

OR THE

De Bevoise COMBINATION Brassière

Three garments in one, does away with all gathers, fits without a wrinkle around the waist and over the hips. Easily adjusted.

A full circular French Pantalon, bias-cut, is attached to the Brassiere, forming a most unique effect of corset cover and skirt combined, with the result of smoothness never obtained before. Made of finest nainsook elegantly trimmed with lace and embroidery.

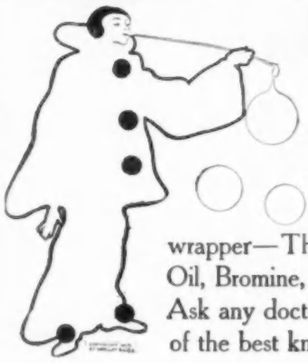
No. 6.—Same as cut. $3.00 each. Finer quality, $4.50, $6.00, $8.00 and $10.00.

An Undergarment of Beauty, Comfort and Fashion, unexcelled.

Sizes 32 to 46 inches bust measure; length from waist, 23, 25 or 27 inches.

At all leading stores. Or send for Descriptive Circular.

Chas. R. De Bevoise Co., Dept. F, Newark, N. J.



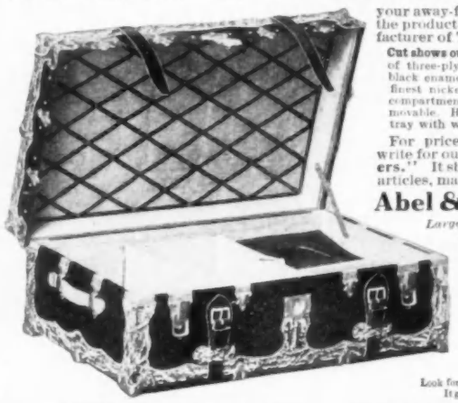
Reuter's Soap

Do you know what is in your soap? Whether it's animal fat or vegetable oil? The formula of Reuter's Soap is upon every wrapper—Thymol, Olive Oil, Sweet Almond Oil, Bromine, Boracic Acid and Gum Benzoin. Ask any doctor or chemist if these are not six of the best known beneficents.

Send a two cent stamp for a trial cake. BARCLAY & COMPANY, 44 Stone St., New York

The A. B. C. of Comfort

is the kind that comes from the right kind of traveling equipment. It will add to your away-from-home enjoyment for it is the product of the world's largest manufacturer of Trunks, Bags, Suit Cases, etc.



Cut shows our No. 260, a Steamer Trunk made of three-ply veneer basswood, covered with black enameled duck, bound with rawhide, finest nickel trimmings. Hat box and other compartments shown in body of trunk are removable. Has a Holland linen lined covered tray with web straps.

For prices and complete description, write for our free book, **"Tips to Travelers."** It shows you many new and novel articles, manufactured exclusively by us.

Abel & Bach Company

Largest manufacturers of traveling equipment in the world.

Milwaukee, Wisconsin, U. S. A.

Chicago Salesroom 46 to 48 Adams Street.

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Look for this mark on any Trunk, Suit Case, Bag. It guarantees you the quality you pay for.

"Oh! How Good It Feels!"

DR. COGSWELL'S FOOT TONIC

Which Soothes, Rests and Quiets Aching, Tired, Nervous Feet

It promptly allays inflammation, reduces swelling, removes soreness and burning, and will be found an infallible remedy in the treatment of chillblains and bunions. Will relieve cramping of the toes. If one is restless or sleepless at night, one or two applications will bring the desired rest and comfort. The most skeptical are readily convinced of its merits. Price $1.00 per bottle sent securely packed and post-paid to any address in the U. S. If your druggist does not have it send direct to

DR. E. N. COGSWELL
Surgeon Chiropodist
12 West 29th Street
Just West of Fifth Avenue
SCIENTIFIC MANICURING—CHIROPODY

A corps of skilled assistants always in attendance. The treatment of ingrowing nails a specialty

N. B.—Dr. E. N. Cogswell, the eminent foot and hand specialist, treats skillfully and scientifically all ailments of the feet and hands

Queen Louise Face Massage Cream Beautifies. It is the "Queen of Creams" And the "Cream for Queens"

It penetrates, soothes, invigorates, refreshes and cleanses, rendering the Complexion a Velvety Smoothness.

It does away entirely with customary "Make-ups" that clog the pores of the skin, QUEEN LOUISE CREAM, by its rapid penetration, works its way through and behind every form of impurity in the countless pores of the skin, and by its peculiar working actions, brings out all impurities, instantly creating a rapid circulation of the Blood which imparts a natural beautiful complexion.

Price for 7-oz. Jar, $1.00.

"Queen Louise Cold Cream and Skin Food" is a "wonderful" tissue builder. Nourishes the skin and fills out hollows.

7-oz. jar, $1.00.

"QUEEN LOUISE EGG SHAMPOO" warranted to surpass all others. Free from fats or soaps. Cleanses the scalp and hair from dandruff immediately, and restores same to its natural color.

Price for 7-oz. jar, $1.00.

Upon receipt of prices quoted, we will send you any of the preparations prepaid with illustrated book on "The Art of Massage" and "How to Remain Beautiful," together with Complete Life History of the beautiful "Queen Louise" of Prussia.

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705 Broadway, New York.

ANSWERS TO CORRESPONDENTS

FEES

ANY reader can get from Vogue an answer to any question as follows:

(1) Addresses published in Vogue at our convenience without charge.

(2) Ordinary questions. Answers published in Vogue at our convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents.

(4) Two-day questions. Answers sent by mail within two days after receipt. Fee, $1.00.

(5) Confidential questions. Answers sent by mail within two days after receipt. These answers will not be published without permission. Fee, $2.00.

(9) Emergency questions. Answers sent by telegraph within one day after receipt. These answers will not be published later without permission. Tolls paid by Vogue. Fee, $5.00.

RULES

(A) The right to decline to answer is reserved to Vogue.

(B) The writer's full name and address must accompany letters to Vogue.

(C) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

(D) Correspondents will please write only on one side of their letter

MISCELLANEOUS

[NOTE.—All questions under this heading will receive prompt attention. Those letters will be published in this column which do not belong under the several other departments. Please note fees and rules under Answers to Correspondents.]

SUGGESTIONS FOR ENGLISH BOOTH IN BAZAAR OF NATIONS

PLease give original ideas for the booth representing England, in a Bazaar of Nations. What articles to sell, etc.

Ans.—Draping the booths with flags, wearing the costume of Britannia, etc., has been done so much that we advise having the English booth devoted to the sale of English china exclusively. There are so many kinds of inexpensive English ware, which are most useful. Decorate the booth to represent Wedgewood, using lining or denim, in Wedgewood blue or gray, and appliqué on it figures in white, heavy paper, or cotton cloth. Tea pots, cups and saucers, bread and butter plates, small flower pots, ramikins, and toast racks are only a few of the many pretty, useful and inexpensive things you can have for sale. You could also sell Lipton's tea, tea caddies, Perry prints of the English cathedrals, etc. If you wish those in charge of the booth to wear fancy costumes, have them wear Wedgewood blue, trimmed with white, or the all-white Grecian costume as pictured on Wedgewoods.

This idea is original, and we think if you carry it out that it will be most successful. [5280]

THE DECORATOR

[NOTE.—All questions under this department will receive prompt attention. Inquiries may be made in regard to wall papers, rugs, carpets, hangings, furniture, etc. A charge of 50 cents is made by Vogue for each room described and 10 cents additional for each sample sent when samples are requested. A stamped self-addressed envelope should be enclosed. Suggestions for rooms and descriptions which have been sent to correspondents, are subject to publication.]

INQUIRIES IN REGARD TO OLD FURNITURE

WHo are the best English authorities on eighteenth century furniture (Chippendale, Heppelwhite, etc.), and who are their publishers?

2. Is there a magazine devoted, or largely devoted, to old furniture; if so, its name, and where published?

3. Where can one get a practical idea of the current value of old furniture?

4. Are four-post mahogany beds rare; what is the value in America; of whom can they be purchased?

5. What pieces of old furniture are in most demand in America?

6. Is Til wood furniture rare, and valuable?

7. Can one buy an old George II spinet in America? If so, at about what price, and of whom?

8. What is the value of Chippendale chairs?

Ans.—1. Singleton, French and English Furniture (McClure, Phillips & Co.). K. W. Clouston, The Chippendale Period in English Furniture (London, 1897). John A. Heaton, Furniture and Decoration in England During the Eighteenth Century (2 vols. London, 1890)

2. The Connoisseur (London).

3. From records of sales at Christie's, and the Hôtel Drouet, Paris, noted monthly in the books and journals mentioned.

4. They are not much in demand at the present time; and are, therefore, comparatively rare in the antique shops. An advertisement, however, would undoubtedly elicit numerous offers from private individuals. The price depends entirely upon the elaborateness of the carving. I have seen a good one offered for $75.00.

5. Chippendale, especially chairs; Heppelwhite and Sheraton sideboards, and anything of the Louis Seize style.

6. Although uncommon, it is not particularly prized just now.

7. The most fashionable spinets in the reign of George II were made by the London firm of Hitchcock. Examples of these are to be found in several private collections, and rarely come into the open market. It is impossible to quote price, as this always depends on the eagerness of the buyer, and the length of his purse.

8. A genuine Chippendale chair will bring a very high pirce. At public auction during the present year, specimens have brought sums varying from $125.00 to $1,000.00. Good examples of the Chippendale period, however, may be bought in New York for $50.00 up.

DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

SUGGESTION FOR SPRING GOWN

WHat material do you suggest for a light-weight silk gown?

Ans.—Buy a crêpe de chine or marquisette for your gown, instead of a regulation silk. Crêpe de chine is much worn this year, and marquisette is the new silk veiling very soft and graceful, and suitable for the most elaborate gown. If you do not care for these, however, get a chiffon taffeta or a soft faille silk. [5277]

EARRINGS

Do you advise having the ears pierced for valuable pearl earrings? Is it safe to wear them in any other way?

Ans.—Very few women nowadays have their ears pierced, and the most valuable pearls are worn with screw fastenings. If these are tightly adjusted, there is little danger of losing them. We think it is a safe method, and certainly prefer it to having the ears pierced. [5281]

WARDROBE SUGGESTIONS FOR SOUTHERN TRIP TO D. L. C.

1.—I have a handsome black and white silk suit with Eton coat. Should the jacket sleeves be short or long?

2.—Would white serge be advisable for a plain tailor-made jacket and skirt?

3.—Do you advise elbow-length sleeves or long sleeves in waists and gowns?

4.—Are black or white pumps preferable for seven-year-old children to wear to dancing class with white stockings?

Ans.—1.—Have the sleeves of your silk Eton suit made three-quarter length and wear with it sixteen button length gloves.

2.—White serge is an excellent material for a tailor-made suit. Henrietta cloth is also pretty and smart, but serge wears best.

3.—Have the sleeves of fancy waists, organdies and all elaborate high neck gowns made elbow length. Plain shirtwaists with plaited ruffles (such as are shown on p. 646, Vogue, 8 November) are much worn now, also severe tailor-made skirts, and for these long sleeves are better style. We also advise long sleeves or almost long, stopping just short of the wrist for plain tailor-made coats—for your white serge, for instance.

4.—Black patent leather pumps are the best style for a seven-year-old boy, for dancing class, worn with black stockings. Girls usually wear white stockings and white dancing pumps or slippers and stockings may match the gown or the ribbons worn with a white gown.

Mme. Davids' "Featherweight" Belt

(Patent Pending)

Worn under the corset this Belt effects a reduction in size around the hips and abdomen impossible to be obtained by the corset alone. Setting perfectly on the figure, it is impossible for it to ride up or produce any discomfort, while it gives the wearer the slim effect so necessary to the present style of dress. It weighs only TWO OUNCES—but is strong and durable.

PRICES:

Fine linen with silk elastic, $ 5.00
Silk with silk elastic, - - 10.00

In ordering send size of waist and measurement round largest part of hips.

My corsets fulfill every condition of art and hygiene, and have the additional merit of being thoroughly reliable. They are perfection in style, grace and workmanship. The above model made up in Brocaded Satin, to lace in front or back, $12.00.

Guaranteed to lengthen waist line from one to two inches.

MME. DAVIDS
61 W. 36th Street, - - New York
Agents Wanted.

THE Gossard CORSET

A Clever French Idea

combined with American ingenuity results in our ability to offer womankind an innovation in corsetry.

"They Lace In Front"

We sell a corset that YOU will fit—*Not* one that fits you—
A distinction and a difference—

Assuring Every Woman a Better Figure

An alliance of art and beauty which gives that elegance of carriage not attainable in ordinary corsets.

Write us for booklet and name of your nearest dealer.

THE H. W. GOSSARD CO.,

Importers, Manufacturers, Retailers, - Steinway Hall, Chicago.

New York Retail Depot, 44 W. 22nd Street.

A PERFECT SKIN FOOD

BEECHAM'S

Vere de Vere Cream

Builds up the RELAXED TISSUES and MUSCLES of the FACE and NECK. Nourishes the pores and removes BLACKHEADS, BLEMISHES and BLOTCHES. Price 65c. Explicit directions accompany each jar. For sale at all first-class Dry Goods stores, or address

BEECHAM'S LABORATORY,
Dept V, Bedford Park, New York

Stomach Comfort

can easily be obtained by the use of

MURRAY'S CHARCOAL TABLETS

They are absolutely unmedicated. Prevent fermentation, absorb all gases, and sweeten the stomach. A bad complexion is wonderfully benefitted by their daily use.

FOR 10c. in stamps, a full size 25c. box mailed for trial. Once only.

A. J. Ditman,* 11 *Astor House, N.Y.

SUPERFLUOUS HAIR

And all facial blemishes safely and satisfactorily removed by Electricity. Recommended by physicians.

MRS. D. DORR,

26 West 33d Street, - - - - New York

L'Irresistible and Gossard Corsets

"They Lace in Front"

These corsets have front clasps like ordinary corsets and also a lacing in front by which they can be adjusted perfectly and conveniently. They are an improvement in many ways over all corsets heretofore used. We have proved this to thousands of satisfied wearers. Before you purchase another corset allow us to show you our latest models.

All figures carefully fitted by experienced corsetiers.

Five Dollars Up

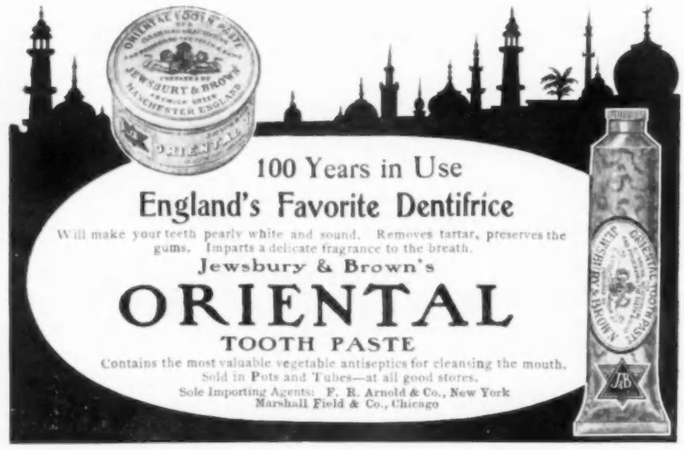
Catalogue mailed on request.

Particular attention is invited to our *Combination Lingerie Suit.* Fitting the figure like a glove, it does away with much superfluous attire. Correspondence solicited. Mail orders promptly attended to.

OLMSTEAD CORSET CO.

44 West 22nd Street. - - New York

Phone 5224 Gramercy



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England's Favorite Dentifrice

Will make your teeth pearly white and sound. Removes tartar, preserves the gums. Imparts a delicate fragrance to the breath.

Jewsbury & Brown's

ORIENTAL

TOOTH PASTE

Contains the most valuable vegetable antiseptics for cleansing the mouth.
Sold in Pots and Tubes—at all good stores.

Sole Importing Agents: F. R. Arnold & Co., New York
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THE PRINCESS KNOT

OTTO

LADIES' HAIRDRESSER

14-16 West 33rd Street

Opp. Waldorf-Astoria

Tel. 2262 Madison

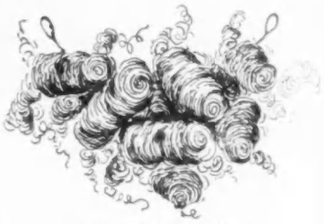
ORIGINATOR AND SOLE MAKER OF THE

PRINCESS CURLS, PRINCESS KNOT AND PRINCESS BRAID

The most successful hair novelties ever produced for either high or low hairdressing.

My Wigs, Transformations, Pompadours, Front Pieces, etc., are made of the best quality of human hair and completely baffle detection.

HAIR DYEING *a specialty, in all the newest tints and colorings, by the latest and most scientific methods. Moderate prices. Exclusive Parisian novelties in shell goods, etc.*



THE PRINCESS CURLS

ALL HAIR ON FACE AND ARMS

permanently removed; no electricity, poison, pain; 36 years' experience. Protected by law. Beware of imitations. See Mme. Julian before you try anything.

Trial treatment at office.

MME. JULIAN 123 5th Ave., (20th Street) New York.

GREAT BEAR SPRING WATER

"Its Purity has made it famous."

From PARIS to YOU, Madame for 10 cts

Just to satisfy yourself and to see what a wonderful difference they make in your appearance in only two weeks. Send us ten cents in stamps or silver for

3 BIG SAMPLES

Creme SIMON (Cream)
Poudre SIMON (Powder)
Savon SIMON (Soap)

Enough for two weeks — Soft white hands, a clear skin and a glow of health in spite of the biting winds of winter. Chemists testify: Absolutely free from injurious ingredients. Physicians daily prescribe the Creme for the care of the face and hands in eczema, etc.

The very highest tribute to these exquisite toilet preparations is their

Use by the PARISIENNE of fashion, taste and refinement.

Maison J. Simon & Cie
203 Merchants Building
NEW YORK

PNEU-MASSO
(AIR MASSAGE)
Removes the Wrinkles
Fills Out the Hollows

A new and scientific method of waking up the circulation and strengthening weak tissues.

No electricity to shock—no pinching or pounding to injure the delicate structure of the tissues.

Beautifully effective. Makes the old young. Vitalizing—invigorating.

Send $5 to-day for PNEU-MASSO. If for any reason you are dissatisfied with the purchase, return the PNEU-MASSO to us and we will refund your money in full.

INTERESTING BOOKLET "V" MAILED ON REQUEST

DISSOLVENE CO.
18a W. 34th St., New York.
Adjoining Waldorf-Astoria
(Manufacturers of the Famous Dissolvene Rubber Garments)

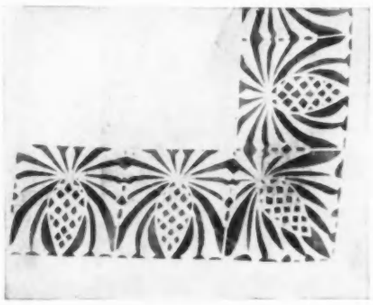
AMATEUR STENCILLING

BY MABEL TUKE PRIESTMAN

Most American women are interested in making the home individual, by unique, decorative touches and one method of bringing about this result is the use of the stencil, for ornamenting curtains, portieres, table-covers, pillows, etc.

Curtains made of scrim, bobinet, white swiss, or even cheese cloth look exceedingly pretty against the glass, when ornamented with a good stencilled design and artistic effect is obtained by a very small outlay. Inner curtains can be made of Russian crash, poplin cloth, denim, art ticking or arras cloth, all of which are inexpensive, and yet when stencilled any of them gives a room an attractive appearance.

Burlap, in its natural color, can be used for portieres, but the very best quality should be chosen as the cheapest grades are apt to shed dust. The arras cloth and crash are also suitable materials for portieres, but these should be chosen in pale shades as stencil work is not as effective on dark materials. Lattice cloth is another material which is very pretty for table-covers, or for inner curtains. It comes in all colors, but pale brown and pale green and ecru are the most suitable shades for curtains. For table-covers the dark greens and browns are the most suitable. It is an open material as its name suggests.



A GOOD DESIGN FOR A TABLE COVER

In a simply furnished room, where undyed burlap does not seem out of place, pillows can be made out of hand-woven floor cloths. These cost from ten cents to eighteen cents, according to the size, and when stenciled, make a very craftsman's like pillow, providing the design is good. A simple design is essential, as dainty flowers are not appropriate on so coarse a material.

When stenciling, the design can be run down the side and bottom, but sometimes a sash curtain is very pleasing when a small design is run above the hem line, at the bottom and again across the curtain below the hem line at the top. The flower pot design stencilled five or three times across the curtain according to the width, introduces spots of color, that often adds the right note, to a room.

The conventionalized poppy could be used in a sitting room or bed-room and could be done in two shades of green or two shades of red, or could have only one shade of red and one shade of green.

A rose design is pretty for a bed-room, and would look well as a border on white swiss curtains if the walls are covered with a pretty rose paper. The same design could be used around a bed-spread of white linen, or white swiss, and could also be used for ornamenting a chair seat of linen, taffeta or denim. Pale green would be appropriate for chair seats, in such a room.

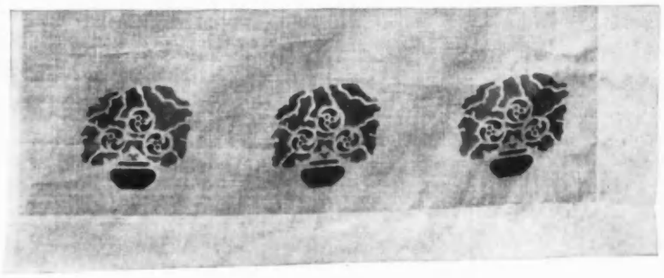
The design for a table-cover could be done on arras cloth, or on any of the coarse towelings, which are so much used for all kinds of decorative work.

Having obtained a good stencil the next thing to learn is, how to apply the stencil. First of all, the material to be decorated must be hemmed, or at least basted. Then put it firmly on an old table or board, which is first covered with unbleached muslin and strips of white blotting paper. Thumb tacks must be used to keep the material tightly stretched, ready for the stencil. Then lay your stencil about two inches above the hem line and hold it in place with the thumb tacks.

Ordinary oil colors, in tubes, diluted with turpentine or benzine can be used, for stencilling but if one intends to do a good deal of this work, it is better to go to a reliable paint shop and have the paints especially mixed directing the man to use Japan dryer in place of linseed oil.

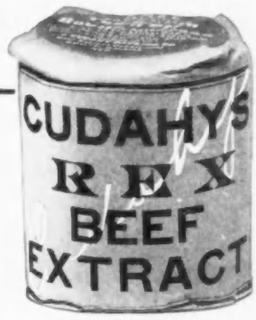
Several brushes will be required, one for each color. It is not absolutely necessary to buy a palette, as old saucers can be conveniently used, as brushes can be worked on the edge of the saucer to remove all superfluous color.

FOR A TABLE COVER OR THE HEM OF A CURTAIN



FLOWER POT DESIGN FOR A BUREAU SCARF

The secret of good stenciling is to always remember, that you are stencilling the material, not painting it. Therefore, have a dry brush, containing very little color and rub it in hard. If the shade is not dark enough the work can be gone over a second time, before the stencil is removed.



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Soups, Sauces, Savory Sundries and Beef Tea

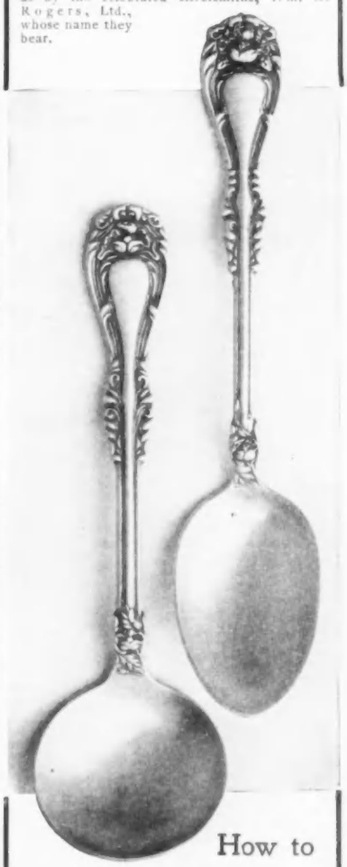
Careful analysis by U. S. Government Chemist establishes Cudahy's Rex Beef Extract as absolutely pure.

Available always for instant use.

We Furnish These Spoons Without Cost
except the expense of mailing and packing.

See Offer Below

They are A-1 standard silver plate, superbly fashioned, French gray (sterling) finish, free from advertising, and manufactured exclusively for us by the celebrated silversmiths, Wm. A. Rogers, Ltd., whose name they bear.



How to Get the Spoons

For each Spoon desired send a metal cap from a 2-oz. or larger sized jar of Rex Beef Extract or Cudahy's Nutritive Beef Extract and 10 cents in silver or stamps to cover packing and mailing expense. (A set of six spoons requires six metal caps and 60c.) When sending more than one cap register your letter.

State plainly whether you want Tea Spoons or Bouillon Spoons.

If you cannot obtain it, send us the name of your dealer and 50 cents in stamps and we will send you the regular size, a 2-oz. jar of Rex Beef Extract; or 60 cents and we will mail you spoon and jar.

Cudahy's Rex Beef Extract is sold by grocers and druggists.

The Cudahy Packing Company
Beef Extract Department
No. 7 33d Street,
South Omaha, Neb.
Send 2-cent stamp for "From Ranch to Table," an illustrated cook book.

The New Beauty Culture

For the Winter Girl

Pond's Extract Soap

is not only a pure and effectual cleanser, but it goes deep into the pores, stimulating the countless underlying nerves and releasing those vital oils which are the skin's natural nourishment.

You will find Pond's Extract Soap your best beauty aid and beauty protection in keeping the skin wholesome, soft, velvety and rose-tinted the whole year 'round.

Be on your guard against substitution. There are many so-called "witch-hazel" soaps, artificially colored green, offered as "just as good." Pond's Extract Soap is pure white. The name appears on cake and container.

The New Beauty Calendar

ARMOUR'S AMERICAN GIRL CALENDAR FOR 1907 consists of six original drawings — by Harrison Fisher, in crayon and wash (as illustrated above); by C. D. Williams, in pastel; F. S. Manning, in red chalk; C. Allan Gilbert, in crayon; John Cecil Clay, in colored chalks; Karl Anderson, in crayon and wash; six sheets (10 x 15 inches) daintily ribboned for hanging. It will be sent postpaid, on receipt of 25 cents, or a carton from Pond's Extract Soap.

Art Plate Offer We have a limited edition of calendar designs as art plates (11 x 17 inches), with calendar dates and advertising eliminated, for framing or portfolio. Single plates will be mailed postpaid, for 25 cents each, or the six complete, by prepaid express, $1.00. One Pond's Extract Soap carton good for single sheet or six cartons for complete set.

Armour & Company
Sole Licensee from Pond's Extract Company
CHICAGO

ON HER DRESSING TABLE

[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

A Preparation of special importance is a freckle paste represented as a successful remover of these little blemishes. The price, $1.50, includes a cake of soap, which is considered a necessary adjunct.

Not every complexion will be benefitted by the use of a complexion brush. The owner of a firm, fine-grained skin, that has never known the blemish of enlarged pores, even in the region of the nose, would better let well enough alone, and secure cleanliness with warm water, pure soap, and the milder friction of a raw silk face cloth. For a neglected skin, however, the complexion brush is a radical renovator, which if used regularly and discreetly will work wonders. Some skins are slow to show improvement, and the utmost perseverance is necessary to train them properly, so when once begun, careful night toilets should never be shirked or omitted, as every time this occurs the good already accomplished is partly undone. A medium-sized brush, softer than the ordinary bath brush, should be chosen, and with a greater power of friction than one of softest camel's hair. Night is the best time for use, and if the water be too hard, it can be softened with benzoin. One of the best face brushes I have ever seen sells for $1.50, and is of such excellent make that it should last for years. Following the bath with the complexion brush, if one be earnest in the campaign of self-beautifying, the skin should be massaged with a cream or lotion adjusted to its peculiar condition. A massage cream perfumed with violet is among the best of those of moderate price, and as far as I can ascertain does not contain a particle of grease. It works into the skin with great ease, leaving the latter much refreshed, soft to the touch, and perfectly clean. Not only has it these qualities, but as a skin food it finds its greatest claim for praise, since it builds up wasted tissue, fills out hollows and aids in obliterating lines and wrinkles. Price, 50 cents a jar.

Should the condition be very serious, a more strenuous method should be adopted, and I seriously advise a French massage cream which has gained the confidence of its compatriots, and already established a name for itself in this country. One of the new mechanical means of massage may be necessary to gain desired results, the apparatus for these treatments varying from $15.00 for water power massage, to $5.00 for a nice little arrangement which accomplishes much in the simplest way. Circulation must be aroused when impaired, and either of these methods has this end in view.

Experimentary preparations of orange flower water and rose extracts are made in the South even by little children, for the quantities of blossoms always within reach offer temptation to attempt the preservation of their delicious odor in some lasting form. Few good extracts of the former variety seem to have found their way north, but I have discovered at least one in which the true odor has been wonderfully preserved. This orange flower extract is very decided in character, though delicate, and sells for 63 cents a bottle.

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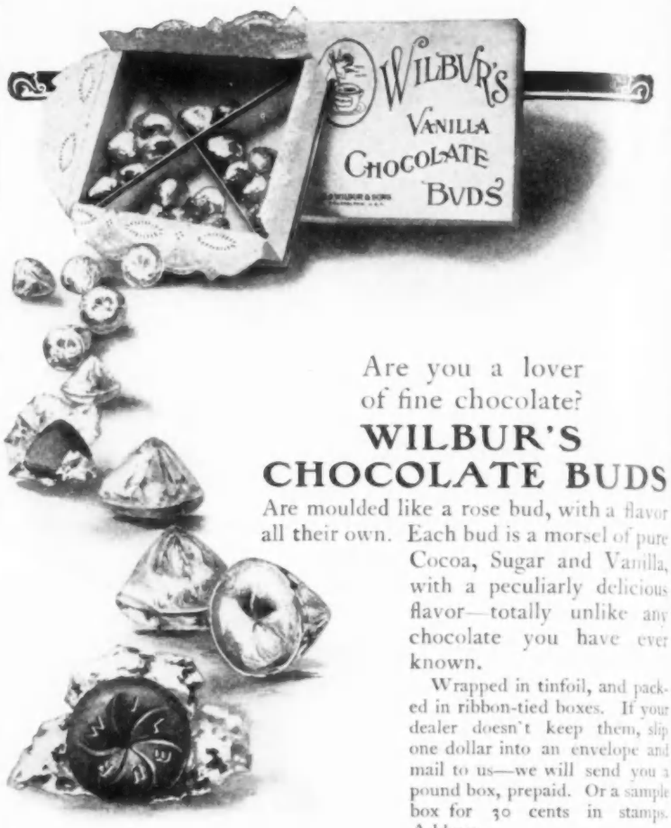

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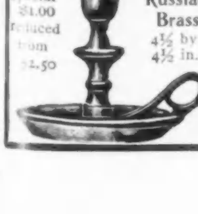

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CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

BIRD SLAUGHTER BY ITALIANS

ANother count against the Italian immigrant is, at the moment a subject of paramount importance among those of humane societies and individuals who make the protection of birds their especial care. Among his other detestable practices is that of inveterate shooting of birds, and having rid his native land of the least harmful of God's creatures, he is attempting to bring about the same deplorable conditions here, even going to the extent of seeking to murder by bullets and stilletto thrusts officials who attempt to interfere with his murderous pastime. The slaughter of birds in Italy (according to the ornithological authority Francis H. Herrick, who has recently returned from an investigation of the bird situation in that land) is prodigious. Twice a year, autumn and spring, the great army of migratory birds that fly over Italy are slaughtered without discrimination and exposed for sale in heaps, in the small markets of the Italian cities, where they are regarded as toothsome bits in the native grill houses. The result of this wholesale murder is that Italy has become a land without birds, and to this melancholy estate hordes of Italians are endeavoring to bring this country, thus returning base ingratitude to this nation, which offers them such opportunity for advancement as can be had neither in their own country nor in any other of the whole world.

MISS CLEMENS'S APPEAL

Jean Clemens, daughter of Mark Twain, recently made a strong appeal to the local Audubon Society to stop the slaughter that is being carried on by gangs of Italian laborers near Katonah, where there are 500 employed in construction work, the pop of whose guns can be heard every day. Miss Clemens points out that if stern repressive measures are not taken now, the ranks of birds flying north next spring will be greatly depleted by these and other ruthless Italians. In Miss Clemens's opinion in this instance, Mr. Winslow, the contractor could bring pressure on his employees that would be more efficacious than the primitive work by the Audubon Society among the men. It is worthy of note that while making an attempt recently to arrest an Italian pot hunter caught in the act of shooting in Rockland county, an officer of the Audubon Society and an aid had the culprit first blaze his gun at them—it fortunately missed fire, and then draw his stiletto and attempt to plunge it into their backs.

BIRD PROTECTION LEGISLATION

In his first published annual report Mr. Dutcher, president of the local Audubon Society, said in effect that the thousands of Italians who are employed all over the country have come to be recognized as so grave a menace to bird life that in several states special laws have been enacted with the object of controlling foreign hunters. For this State Mr. Dutcher recommends the passage of a law making every alien who desires to hunt, procure a license, giving him such a privilege for which he must pay $25.00. The license should not be made in force longer than 31 December of the year of issue, and it must be carried on the person of the hunter, whenever he carries a gun in public. Should he violate the game law by shooting in the closed season, or by killing any bird or animal for which there is no open season, his license should be forfeited, his gun confiscated and he should also be liable for the penalties provided in the game law for violation by a citizen. Should an alien resist arrest or attempt to murder a game warden, imprisonment should be added to the other penalties. Mr. Dutcher also advocates the preparation and distribution of warning notices printed in foreign languages. It is stated that if such a law can be passed in those portions of the whole country that are now overrun by these alien hunters, this menace to our small birds and game would be removed.

ITALIANS CRUEL TO ANIMALS AND BIRDS

Professor Herrick says truly that the Italians appear to possess two rather contradictory traits, "marked kindness to children and cruelty towards animals." There is nothing puzzling about this to the student of church history, for the whole Christian theology is founded upon the theory of superiority of mankind, and in some of the churches it is specifically taught that man is under no obligation to be merciful to birds and beasts. The Italians are not a pagan people, be it remembered. The Christian church has existed for centuries in Italy and the Italians are aggressively Christian.

Sidney H. Beard in an article in The Herald of the Golden Age in predicting a time when wrongs will be no longer heaped upon the sentients of the animal world, says that indignant repudiation will overtake the very terrible teaching of the Roman Catholic Church (as expressed in the Catholic Dictionary) that the brutes are made for man, who has the same right over them that he has over plants. That he may, according to the express permission of God given to Noe, kill them for his food, and this without strict necessity, and that it must be lawful also to put them to death or to inflict pain upon them, for any good or reasonable end, even for purposes of recreation."

Has this classifying of sentient creatures who are as capable as ourselves of feeling acute physical suffering with stones and plants anything in common with the suggestion of tender oversight that Christ gives in his averment that not a sparrow falls to the ground unheeded by the Great Father? Is it any wonder that a nation like Italy, made up largely of low-grade peasants under such church teaching in regard to God's dumb creatures, should develop into cruel men and women who torture animals?

PRESIDENT ROOSEVELT ATTEMPTS TO STOP THE SKINNING ALIVE OF SEALS

That tried and true friend of our humbler kin, G. Foster Howell, has sent to this department an extract from the American Shipbuilder, in which a little known subject is commented upon. President's messages are usually such appallingly long documents that few men and still fewer women read them throughout, so that the subjects treated in them, if they do not range high in public interest, are apt to be overlooked. It is one of these little considered subjects that Mr. Howell emphasizes. The President in his annual message brought up the horrors of the seal butchery on the Alaskan coasts, and gave a warning in no uncertain tone that it must be stopped even if force of arms has to be resorted to. The Japanese sealing vessels have frequented these waters in large numbers, and the slaughter of seals has been accomplished in the most inhuman and barbaric manner. The President points out that nearly all the seals killed were females and that the work is done with frightful barbarity.

Many of the seals appear to have been skinned alive and many were found half skinned and still alive. The raids were repelled only by the use of firearms, and five of the raiders were killed, two were wounded and twelve captured, including the two wounded. Those captured have since been tried and sentenced to imprisonment. The Government of Japan has been communicated with and assurances received that it will do its share in breaking up or preventing a recurrence of these outrages. The United States will increase its revenue cutter patrol and a man-of-war be sent up there next season, and if it is found that the hideous practices cannot be stopped by the united efforts of other governments, then the President suggests that a plan be devised to exterminate the entire seal herd ourselves in the most humane way possible. All honor to President Roosevelt for using the influence of his exalted office in behalf of the helpless seal.

[NOTE.—Those who are already interested in the department "Concerning Animals" can aid very materially in adding to the interest of it and extending its influence by sending for publication the photographs of their animal and bird pets. The pictorial presentation of any subject wins for it attention even from those not especially interested in the topic treated, and this is one way of adding to the effect of whatever is presented. It is not alone for embellishment that these photographs are requested, but for the sake also of arresting the attention of the indifferent. The presentment of pictures of any horse, dogs or cats, is not enough for our purpose. It is desired that the bird or animal or reptile or fish shall be a pet. Accompanying the photograph it is asked that there shall be a simply written statement of facts in regard to breed of the animal, together with any information as to habits, tricks or characteristics that owners may care to write out.]

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17 January, 1907

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QUICK PRINT SECTION

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UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

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234
1 January, '07

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FOR SALE

207. Brown Louisine three-piece suit. Bust 34, skirt 38. Coat bolero; skirt tucked on hips; waist hand-embroidered, trimmed Cathedral lace and canary silk. Cost $65.00; sell, $25.00. Never worn. Lined brown taffeta.

209. White chiffon cloth over yellow taffeta. Lace and ribbon trimming. Bust 36; skirt 43. Worn once. Sell $50.00.

211. Beaver shade striped velvet and chiffon gown, with lace and pale blue trimmings. Embroidered coat to match. Bust 38; skirt 43. Cost $300.00; sell $150.00.

212. Ladies' desk. Antique mahogany, inlaid, $50.00. Work table, antique walnut; two drawers, drop leaves. Sell $15.00.

HAND-WORK

178. Hand-embroidered petticoat flounces; $5.00 up.

193. Cadet blue crêpe de chine, silk lined, trimmed with heavy blue lace and panne velvet, same shade. Cream Valenciennes lace yoke and undersleeves. Positively never worn. Bust 38 to 40.

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DESCRIPTIONS OF FASHIONS

PAGE 83

LEFT FIGURE.—Afternoon frock of pastel pink linen, with waistcoat effect, sleeves and collar of selftone French batiste embroidered in white; the inset tucked yoke is of white net. The fronts of the linen bodice are slashed in strap ends that are hand-embroidered in eyelet and convent work combined, the straps on skirt front corresponding.

MIDDLE FIGURE.—Pale lavender French batiste frock, with vest front and deep cuffs of cream net hand embroidered in cream and violet. Narrow velvet ribbons lattice over vest and cuffs, caught by lace-covered buttons, from which tassels fall. The girdle is of amber messaline satin.

RIGHT FIGURE.—Empire gown of white India mull, with fichu, yoke, sleeve borders and insertings of Swedish hand embroidery. The girdle and soft fold at inner edge of fichu are of pastel burnt orange satin messaline, a gold slide confining the fichu ends.

PAGE 84

Dinner Gown of Irish crochet lace combined with chenille-dotted white net; the bolero effect is of brocaded silver cloth, and the lace sleeves are tied in by brocaded silver gauze ribbons. Corded pipings of silver gauze edge neck, sleeve caps and front panel; the bodice and full sleeve caps are made of the chenille-dotted net.

PAGE 85

UPPER LEFT.—Low-crowned walking hat of white Milan, with black velvet bandeau and crown band, the bandeau trimmed with a velvet twist and bow. A velvet cabuchon holds the black wings at left side.

MIDDLE LEFT.—Mushroom turban of white Milan, the crown completely encircled by a white swan's breast, the left end drooping over the brim at back. There is a self-formed bandeau on which a black velvet twist is placed, resting partially on hair; a loop bow at back.

LOWER LEFT.—Oblong sailor of white Milan, with low crown, tilted over face by a high back bandeau of black velvet, trimmed with quilled black maline. The crown band is of velvet ribbon with bow at left side, two black and white fancy wings trim flat on crown.

UPPER RIGHT.—White Milan walking hat, with upcurved left brim, showing quilled white maline on the black velvet bandeau. White wings held by a loop of white maline in folds.

LOWER RIGHT.—White maline mushroom sailor hat, with coq breast partially around the dome crown. Folds of white maline and a rosette of narrow maline plaitings trim at right side, and maline plaitings are also on the bandeau in rosette effect.

PAGE 86

LEFT FIGURE.—White silk brocaded batiste corset for well-developed figure, the top trimmed with lace appliqués, and the garter attachments covered with shirred white satin ribbons. The petticoat is of sheer white linen batiste, with deep, circular flounce which is hand embroidered in sprays of daisies, and inset with lace, the border ruffle corresponding, and finished by a lace edge. The ribbon at flounce top is run through a beading of hand-embroidered daisies. The chemise is hand embroidered, a lace beading inset, and lace ruffles at neck and armholes.

RIGHT FIGURE.—White brocaded silk batiste corset, with long front and deep extension over hips, the garter attachments covered with shirred white satin ribbons, and the corset top ornamented by lace motifs and ribbon-run lace beading. The chemise is hand embroidered in design, and in eyelets for the ribbon, lace inset in garland effect below the embroidery. The petticoat is of white linen batiste elaborately hand embroidered on the flounce.

PAGE 87

LEFT FIGURE.—Long coat of heavy white pongee silk, in empire effect, with vestees and lower front borders of Clones lace, edged by stitched bands of the silk. The upper part of coat has a box back, that laps over the lower part in tuck effect, curving up towards sides where the two straps that trim fronts end in points caught by white pearl buttons.

MIDDLE FIGURE.—White linen crash motor coat, with under cuffs hand embroidered in Swedish cut-work design. The fronts of coat are double breasted below the revers with which the small, mannish collar ends; and the edges are lapped and stitched over the yoke, which is in ray tucks.

RIGHT FIGURE.—Carriage coat of coarse, white Irish crochet lace, with white linen border strap and cuffs; mounted over plaited white China silk. Pearl buttons ornament tab ends. Linen hat with pale blue velvet ribbons.

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LEFT FIGURE.—Beige broadcloth coat, with collar, cuffs and side lacings of bottle green moiré chiffon velvet. Green silk tassels finish the ends. The side seams open over a narrow panel of the velvet, that ends where the lacings begin.

MIDDLE FIGURE.—Costume of striped gray suiting, with panel effects on skirt and coat of gray velvet trimmed with rows of gray soutache, and outlined by shaped bands. The vest fronts are of scarlet broadcloth, with crosswise rows of oxidyzed silver soutache, the edge finished by two vertical rows close together, a scarlet silk cord between them. Burnished steel buttons.

RIGHT FIGURE.—Travelling suit of green French covert cloth, with military collar and vests of dark green velvet edged with a fancy silk braid. The strap ends on coat fronts and sleeves are ornamented with oxidized silver buttons studded with opaque green crystals.

PAGE 89

UPPER LEFT.—White silk stockings embroidered in sprays and clusters of small white flowers and leaves.

LOWER LEFT.—White silk stockings embroidered with three long clusters of white foliage and berries.

UPPER MIDDLE.—White silk stocking embroidered between clusters of clocked lines.

LOWER MIDDLE.—White silk stockings embroidered in vines of white flowers.

UPPER RIGHT.—White silk stockings embroidered with sprays of white moss rosebuds with foliage.

LOWER RIGHT.—White silk stockings, embroidered in small flower sprigs, and around the inset lace butterfly medallions.

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LEFT FIGURE.—Gown of white crêpe meteor, with jacket of cloth-of-silver edged in cordings of chiffon over silver cloth. Yoke and sleeves of fancy net lace embroidered in chiffon flowers, lined in cloth-of-silver. Cordings of chiffon run to knee depth, graduating toward the back, and end in silver roses with tasseled ends.

MIDDLE FIGURE.—Gown of maize satin, with front panel and bretelles of Venetian lace. Black velvet ribbons caught with jetbuttons from waist and sleeves and cross section over-panel.

RIGHT FIGURE.—Cinder-gray chiffon cloth over gray satin. Frock is embroidered in green and mauve grapes with leaves of inset metallic cloth, shaded. The embroidery is outlined in opalescent beads and bugles. Trimming of Tokio lace and bands of dark green velvet ribbon.

THE COVER

THe decoration on the cover of this number is a reproduction of an oblong linen and lace tablecloth, made for a lace exhibition at Paris. The solid inset border is of point de Venise lace, showing various trades, alternating with the Bavarian coat-of-arms. Beyond this is a narrow width of linen, finished by an edge of lace. Reproduced by courtesy of Gebrüder Mosse. Cost, $1800.

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SOCIETY

Notes under this head, three cents a word; minimum, one dollar.]

DIED

Potts.—At her residence, 39 East 39th Street, Sarah Brevoort Potts, widow of the late Frederic A. Potts, in her 73d year.

Woolsey.—On 6 January, 1907, at Asheville, N. C., Charles William Woolsey, son of the late Charles William Woolsey, of New York.

ENGAGED

Edgar-Sanford.—Miss Caroline S. Edgar, daughter of Mr. Newbold Edgar, to Mr. Henry Sanford of New Haven, Conn.

Post-Turnbull.—Miss Alice Winifred Post daughter of Mrs. George B. Post, to Mr. Arthur Turnbull.

WEDDINGS TO COME

Burns-Cavendish-Bentinck.—9 February, London, England.

Elkins-Fox.—24 January, St. Paul's Church, Ogontz, Pa.

Frelinghuysen-Havemeyer.—7 February, St. Thomas's Church.

Hecksher-Vanderhoef.—6 February, St. Bartholomew's Church.

Smith-Morton.—2 February, St. Thomas's Church.

WEDDINGS

Pearsall-Blaine.—Lieutenant Paul S. Pearsall, U.S.A., and Mrs. Martha Hichborn Blaine, were married on Tuesday, 15 January, at the Hotel Bellevue-Stratford, Philadelphia.

DANCES

Davis.—A dance will be given on Friday, 11 January, by Mrs. Howland Davis for Miss Hester Davis.

Fairfax.—A dance was given on Wednesday, 9 January, by Mrs. Hamilton R. Fairfax, for Miss Katharine Van Rensselaer Fairfax, at Sherry's. The cotillon was led by Mr. Monson Morris, dancing with Miss Fairfax. Present were: Miss Mercedes De Florez, Miss Pauline Riggs, Miss Helaine Von S. Lucas, Miss Hester Davis, Miss Ethel Kingsland, Miss Harriet Alexander, Miss Helen Rives, Miss Anna C. Pellew, Miss Agnes Malcolm Gayley, Miss Justine Erving, Miss Emily Dearborn Ayres, Miss Mildred Gilbert Townsend, Miss Jennie Remsen Thompson, Miss Geraldine Farr, Miss Grace Gould, Miss Elizabeth Cuting, Miss Jean Read, Miss Harriett Alexander, Miss Caroline Drayton, Miss Pauline Morton, Miss Mildred Carter, Miss Mabel Gerry, Miss Electra Havemeyer, Miss Grace Henry, Miss Gladys Pell, Miss Cornelia Harriman, Miss Edith Deacon, Miss Constance Warren, Miss Katherine Lawrence, Miss Natalie Chauncey, Miss Ellen Delano, Miss Nathalie Lorillard Bailey, and Miss Lucy Margaret Roosevelt. Mr. George Henry Warren, Jr.; Mr. Orme Wilson, Jr.; Mr. Percy R. Pyne, Jr.; Mr. H. Pendleton Rogers, Jr.; Mr John Jay, Mr. H. Benjamin Fish, Mr. R. Fulton Cutting, Mr. Harry Pelham Robbins, Mr. J. Couper Lord, Mr. Lewis L. Delafield, Jr.; Mr. George R. Peabody, Mr. Phoenix Ingraham, Mr. Lispenard Stewart, Mr. Le Roy King, Mr. Julian Gerard, Mr. Malcolm D. Sloane, Mr. Meredith Howard, Jr.; Mr. Richard Derby, Jr.; Mr. Schuyler Schieffelin, Mr. Marshall Kernochan, Mr. Beverly Robinson, Mr. Seth Low Pierpont, Mr. Henry L. Burnett, Jr.; Mr. Harold S. Vanderbilt, Mr. Woodbury G. Langdon, Jr.; Mr. Stowe Phelps, Mr. Robert Sedgwick, Jr.; Mr. W. Stephen Van Rensselaer, Mr. O'Donnell Iselin, Mr. Beekman I. Hoppin, Mr. George Emlen Roosevelt, and Mr. Sidney Fish.

Miller.—A dance was given on Wednesday, 16 January, by Mrs. William Starr Miller, for Miss Edith Starr Miller.

Mills.—A dance will be given by Mrs. Ogden Mills on Wednesday, 23 January, at No. 2 East 69th Street.

Sloane.—A dance was given on Friday, 11 January, by Mrs. William Douglas Sloane, at No. 2 West 52nd Street.

Thompson.—A dance was given on Thursday, 10 January, by Mrs. Joseph Todhunter Thompson, for Miss Jane Remsen Thompson, at Sherry's.

DINNERS

Burden.—A dinner was given on Friday, 11 January, by Mrs. I. Townsend Burden.

Cutting.—A dinner was given on Tuesday, 8 January, by Mrs. William Bayard Cutting, for Ambassador and Mrs. Whitelaw Reid.

Fish.—A dinner will be given on Thursday, 24 January, by Mrs. Stuyvesant Fish.

Pooler.—A dinner will be given on Saturday, 22 January, by Mrs. Louis James Pooler, for Miss Frances Gordon Alexander.

RECEPTIONS

Callender and de Forest.—Miss Callender and Miss de Forest will be at home on Sundays, 20 and 27 January.

Henry.—Mrs. Howard Henry and Miss Grace Remsen Henry will be at home on Wednesdays, 23 and 30 January.

Sanford.—Mrs. George Baylis Sandford and Miss Elizabeth Blodget Sandford will be at home on Wednesday, 23 January.

Weatherbee.—Mrs. Edwin H. Weatherbee and Miss May Weatherbee will be at home on Mondays 21 and 28 January.

INTIMATIONS

Aldrich.—Mr. and Mrs. James Herman Aldrich are at Alexandria, Egypt.

Delafield.—Mrs. John R. Delafield will be at home at No. 111 East 39th Street the remaining Wednesdays of the month.

Fearn.—Mrs. Walker Fearn, mother of Mrs. S. Barton French, who has been in Europe for a long time, will return to New York in about two weeks.

Gould.—Mrs. George Gould has gone South with a party of guests, who are to accompany her and Mr. Gould on their yachting trip in southern waters. Miss Harriet Daly is to be one of the guests.

Haig.—Mrs. George Ogilvy Haig, a daughter of Mrs. Astor, has decided to spend the remainder of the winter in Europe, on the Continent.

Mapes.—Mr. and Mrs. S. Herbert Mapes, on their return from Florida next month, will be at No. 103 East 57th Street.

FOREIGN TRAVEL

Bretagne.—Sailing Thursday, 10 January: Mr. and Mrs. L. C. Barribault, Mr. M. Blanchard, Mr. S. S. Natale, and Mr. and Mrs. J. Bouchalez.

Hamburg.—Sailing Thursday, 10 January: Mr. and Mrs. H. P. Baldwin, Mr. and Mrs. John J. Daly, and the Misses Daly, Mr. and Mrs. C. P. Williams, and the Misses Williams.

Teutonic.—Sailing Wednesday, 9 January: Mr. C. M. Le Breton, Mr. and Mrs. W. H. Cottingham, Major E. E. Hutton, Mr. and Mrs. Murray Kennedy, Mr. Rowland Leigh, Mr. and Mrs. E. D. Morgan, and Sir John Turney.

WASHINGTON

DINNERS

The President.—A dinner, followed by a musicale, was given by the President and Mrs. Roosevelt on Friday, 11 January.

A dinner will be given by the President and Mrs. Roosevelt on Thursday, 24 January, for the Supreme Court.

Anderson.—A dinner was given by Mr. Justice and Mrs. Anderson on Wednesday, 16 January.

Bonaparte.—A dinner will be given by the Attorney General and Mrs. Bonaparte on Tuesday, 22 January, for the President and Mrs. Roosevelt.

Burrows.—A dinner will be given by Senator and Mrs. Burrows on Friday, 1 February, for the Vice-President and Mrs. Fairbanks.

Cannon.—A dinner will be given by the Speaker of the House of Representatives and Miss Cannon on Wednesday, 23 January.

Depew.—A dinner was given by Senator and Mrs. Depew on Friday, 11 January, for the Vice-President and Mrs. Fairbanks.

Dryden.—A dinner was given by Senator and Mrs. Dryden on Saturday, 12 January.

Fairbanks.—A dinner was given by the Vice-President and Mrs. Fairbanks on Saturday, 12 January.

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Henderson.—A dinner was given by Mr. and Mrs. John B. Henderson, Jr., on Thursday, 10 January.

Hopkins.—A dinner was given by Senator and Mrs. Hopkins on Friday, 11 January.

Shonts.—A dinner was given by Mr. and Mrs. Shonts on Tuesday, 15 January, for the Secretary of the Treasury and Mrs. Shaw.

Sternburg.—A dinner was given by General and Mrs. Sternburg on Thursday, 10 January, for the Secretary of War and Mrs. Taft.

DANCES

Bachelors'.—The second of the Bachelors' Cotillons was given on Wednesday, 16 January, at the New Willard.

Benedicts'.—The Benedicts' ball will be given on Friday, 1 February, at the New Willard. The committee for this season includes Mr. Chandler Hale, secretary; Mr. William Corcoran Eustis, treasurer; Mr. Lars Anderson, Mr. George Howard, Mr. Alexander Legare, Mr. Hugh Legare, Mr. Henry May, Mr. Edward de V. Morrell, Mr. Guy Norman, and Mr. Nathaniel Simpkins.

Charity Ball.—The annual Charity Ball for the benefit of the Children's Hospital, will be given on Wednesday, 23 January, at the New Willard. The committe in charge will include Mrs. Frederick McGuire, Mrs. C. C. Glover, Mrs. Charles H. Davis, Mrs. Thomas T. Gaff, Mrs. William R. Merriam, Mrs. Walter Scott Andrews, Mrs. John C. Simpson, and Mrs. John H. Merriam.

Kean.—A dance was given by Mrs. Kean and Miss Lucy Kean, on Saturday, 12 January, for Miss Margaret Roosevelt.

Townsend.—A dance was given by Mrs. Richard Townsend on Thursday, 10 January.

INTIMATIONS

White House.—Miss Margaret Roosevelt was stopping with the President and Mrs. Roosevelt last week.

Cabinet.—The Secretary of War and Mrs. Taft have stopping with them Mrs. Taft's two sisters, Mrs. Laughlin, of Pittsburg, and Miss Herron of Cincinnati.

Senate.—Bulkeley.—Senator and Mrs Bulkeley have Miss Houghton, Mrs. Bulkeley's sister, stopping with them for the season.

Dick.—Mrs. Charles Dick, wife of Senator Dick, is in Ohio, and will not receive in Washington until February.

Martin.—Senator and Mrs. Martin have Miss Day stopping with them for the season at 1326 Eighteenth Street.

Nixon.—Mrs. Nixon, wife of the Senator from Nevada, will spend the remainder of the Congressional session at the New Willard.

Overman.—Senator and Mrs. Overman are at the Cochran Hotel for the remainder of the session.

House.—Bankhead.—Mrs. Bankhead, wife of Representative Bankhead, of Alabama, will spend the winter in Birmingham, owing to the declining health of her mother.

Davis.—Representative and Mrs. Charles R. Davis of Minnesota, are at the Cairo for the remainder of the session.

Deemer.—Mrs. Deemer, wife of Representative Deemer, of Pennsylvania, and the Misses Deemer, are at the Shoreham for the winter.

Fassett.—Mrs. Jacob Sloat Fassett, wife of Representative Fassett, of New York, will not be at home during January, but will receive Tuesdays in February.

Gilbert.—Representative George G. Gilbert, Mrs. Gilbert, and Miss Mary E. Gilbert, of Shelbyville, Ky., will be at the Riggs House during this session of Congress.

McKinney.—Mrs. McKinney, of Illinois, will be at home Wednesdays, at the Portland, instead of Tuesdays, as formerly.

Minor.—Mrs. Minor and Miss Minor, wife and daughter of Representative Minor, will not be at home during January.

Lamar.—Representative and Mrs. Lamar, of Florida, have apartments at the Arlington for the season. Mrs. Lamar will receive Tuesdays, 22 January, and Tuesday, 26 February.

Overstreet.—Representative and Mrs. Jesse Overstreet have returned from Indiana, and will reside at the New Willard during the session.

Parker.—Representative and Mrs. Richard Wayne Parker, with their two young daughters, will be placed in mourning for the remainder of the season by the death of Mr. Parker's mother, Mrs. Courtland Parker, of Newark, N. J.

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Clausen's. Portraits by Miss Lydia Field Emmet. Until 19 Jan.

Powell's. Water colors by Herbert W. Faulkner. Until 26 Jan.

Knoedler's. Recent portraits by Emil Fuchs, and etchings by Whistler.

Noe's. Water colors by F. Hopkinson Smith. Until 26 Jan.

Macbeth's. Recent paintings by William Sartain. Until 25 Jan.

Salmagundi Club. Annual black and white exhibition by artist members of the club.

Durand-Ruel's. Paintings by Miss Mary Cassatt.

Astor Library. Plates from F. Hopkinson Smith's Venice, of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Prints from the A. A. Hopkins collection of photographs of Italian works of art, and (in lower hall) etchings by the late Dr. Leroy Milton of Yale.

Brooklyn. Pratt Institute. Recent landscapes by William L. Lathrop. Until 31 Jan.

Boston. Museum of Fine Arts. Collection of Italian lace and embroidery, loaned by Signorina Amari.

Art Club. The Seventy-fifth Annual Exhibition of the Boston Art Club.

St. Botolph Club. Paintings, including the Chateaux series, by Jules Guerin.

Buffalo. Albright Gallery. Exhibition of contemporary German paintings.

Chicago. Art Institute. Illustrations by Ernest G. Peixotto, Frederick Richardson, W. D. Stevens, and Orson Lowell; paintings by Birge Harrison; water colors by George F. Schultz; paintings by Frederick C. Bartlett; and mural decorations by W. P. Henderson. Until 20 Jan.

Young's Gallery. Water colors by Winslow Homer.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Providence. Art Club. Paintings by George W. Whitaker. Until 20 Jan.

EXHIBITIONS TO COME

New York. Clausen's. Sketches of Newport gardens by Miss Mary Helen Carlisle. 21 Jan. to 2 Feb.

Boston. Copley Hall. Exhibition of Arts and Crafts. 6 to 26 Feb. Exhibits received 30 Jan.

Marion, Ind. Public Library. Exhibition of American paintings. 6 to 20 Feb.

Philadelphia. Pennsylvania Academy of Fine Arts. One Hundred and Second Annual Exhibition Oil paintings and sculpture. 21 Jan. to 24 Feb.

St. Paul. State Art Society's Rooms. Fourth Annual of paintings, sculpture, architecture, arts and crafts and photographs. 9 to 16 Feb.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. 9 Feb. to 9 Mar. Exhibits received until 22 Jan.

AUCTION SALES

New York. Mendelssohn Hall. Mr. H. S. Henry's notable collection of paintings by The Men of 1830. 25 Jan., 8 P.M. On exhibition at American Art Galleries, from 19 to 25 Jan.

GOSSIP

THE first art sale of the season to be held at Mendelssohn Hall, New York, took place on the evenings of 10 and 11 January, under the auspices of the American Art Galleries. The collection consisted of paintings by modern foreign and American artists, and although the prices obtained, in many cases, were rather disappointing—about 175 pictures realized a total of $150,867.

On the first evening the highest price was $500.00 paid for Albert Bierstadt's painting of a prairie schooner and western emigrants, entitled, Halt by the River. The Gossips, by Daniel R. Knight, brought $400.00, as did also The Pet Calves, by Anton Braith. The Naturalist, by Emile Meyer, brought $345.00; The Market Place, by Alonzo Perez, $300.00; and A Nubian Musician, by Gérôme, only $225.00.

At the second session of the sale by far the best pictures were offered, among them being Harvesting the Poppies, by Jules Breton, which was bought by Senator W. A. Clark, for $40,000, the highest price of the sale. Among the other important works Moorish Sheik and Escort, by Schreyer, brought $10,000.

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CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Adele Margulies Trio—19 Feb.	M
Bloomfield-Zeisler—Piano recital—26 Jan.	C
Boston Symphony Orchestra—21, 23 Feb., 22, 23 Mar.	C
Boston Symphony Quartet—22 Mar.	M
Franko's Concerts of Old Music—31 Jan., 14 Feb	M
Gabrilowitsch—Piano recital—19 Jan	M
Grasse—Violin recital—29 Jan.	M
Kaltenborn Quartet—27 Feb.	M
Kneisel Quartet—5 Feb., 5 Mar., 2 Apl.	M
Marum Quartet—24 Jan., 21 Feb.	Cuh
Musical Art Society—7 Mar.	C
N. Y. Symphony Orchestra—19, 20 Jan., 2, 3, Feb., 9, 10 Mar.	C
Olive Mead Quartet—17 Jan., 28 Feb., 11 Apl.	M
Oratorio Society—19, 26 Mar.	C
People's Symphony Concerts—31 Jan., 21 Mar.	Cuh
People's Symphony Concerts—1 Feb., 22 Mar.	C
People's Symphony Chamber Music Club—18 Jan., 8 Feb.	Cuh
Philharmonic Society—25, 26 Jan., 8, 9 Feb., 1, 2, 15, 16 Mar.	C
Russian Symphony Concerts—17 Jan., 7, 28, Feb., 14 Mar.	C
Stojowski—Piano recital—23 Jan.	M
Symphony Concerts for Young People—19 Jan., 9 Feb., 2, 30 Mar.	C
Volpe Symphony Orchestra—10 Feb., 3 Mar., 14 Apl.	C
Witherspoon—Song recital—10 Jan.	M

PROGRAMMES AND NOTES

The Russian Symphony Society will give its third concert of the season at Carnegie Hall, Thursday evening, 17 January, at 8:15 o'clock. Conductor: Modest Altschuler. Soloist: Ivan Altschevesky, tenor.

The Olive Mead Quartet will give its second concert in Mendelssohn Hall, Thursday evening, 17 January, with assistance of Mr. Arthur Foote.

The People's Symphony Auxiliary Club announces its third concert of chamber music to take place at Cooper Union Hall, Friday, 18 January, at 8:15 P. M.

The Kaltenborn Quartet will play, assisted by Mr. Paul Dufault, tenor, and Mr. Leopold Winkler, pianist.

The Third Symphony Concert for Young People, Frank Damrosch, director, to take place at Carnegie Hall, Saturday afternoon, 19 January, will be devoted to the dance of the sixteenth, seventeenth, and eighteenth centuries.

Programme:

Gavotte, in D major.....Bach
From 'Cello Sonata No. VI, arranged for orchestra by Leopold Damrosch.

Bourree, Polonaise and Badinerie.....Bach
From Suite in B minor, for flute and string orchestra.

Minuet.....Lully
Composed in 1653. Oldest Minuet known.

Minuet, from Don Giovanni.....Mozart
(To be danced).

Minuet.....Hayden
From Symphony No. IV, (B. & H.) in D major.

Minuet, from Symphony in E flat.....Mozart

Tempo di Minuetto.....Beethoven
From Symphony in F, No. VIII

Scherzo, from Symphony in C.....Schubert

Scherzo—Dance of the Dryads.....Raff
From Symphony In the Forest.

Scherzo, from Scandinavian Symphony.....Cowen

Siegfried's Rhine Journey.....Wagner
From Die Gotterdammerung.

Canary
Pavan
Galliard
Gavotte
} Will be danced to old tunes.

The dancing will be arranged by Mr. Carl Marwig.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give its sixth pair of Subscription Concerts, at Carnegie Hall Saturday, 19 January, at 8:15 P. M., and Sunday, 20 January, at 3:00 P. M.

Mons. Carson Thomson, the distinguished Belgian violinist, who was to have been soloist at these concerts, is unfortunately prevented by illness from coming to America at present. Mr. Leo Schulz, 'cellist, has been substituted as soloist for above dates.

The programme will include Mozart's G minor Symphony, No. 2, Debussy's L'apres-midi d'un faun, and his Nocturne, Fêtes, and the Benvenuto Cellini Overture, Berlioz. Mr. Schulz will play Lindner's Concerto for 'cello with orchestra.

Sigismund Stojowski, chief instructor of the piano department at the Institute of Musical Art, will give a recital of modern Polish music, assisted by Mme. Matja von Menges-Stone, Contralto, and Alwyn Schroeder, 'cello, at Mendelssohn Hall, Wednesday afternoon, 23 January, at 2:30 P. M. The programme will include Paderewski's new Variations and Fugue, and several songs.

The Philharmonic Society, of New York, announces its fifth pair of concerts to take place at Carnegie Hall, Friday, 25 January, at 2:30 P. M., and Saturday, 26 January, at 8:15 P. M.

Conductor: Wassily Safonoff. Soloist: Hugo Heerman, violin.

Programme:

Symphony No. 3, F major, Op. 90.....Brahms
Lyric Suite.....Grieg
Concerto for Violin, D major, Op. 61.....Beethoven
Overture—Russian and Ludmilla.....Glinka

PAST CONCERTS

The Boston Symphony Orchestra played a Beethoven programme at its concert, 10 January, at Carnegie Hall. The numbers were the Egmont overture, violin concerto (with Hess), and the seventh symphony.

The programme of 12 January included Elgar's In the South, Chadwick's Cleopatra (first time), Schumann's Variations on a Merry Theme, and Wagner's Rienzi Overture.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Blanche Bates in The Girl of the Golden West
Astor Theatre, B'way and 45th St.
The Straight Road
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
The Mimic and the Man
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
Princess Beggar
Criterion Theatre, 44th St. and Broadway
Clara Bloodgood in The Truth
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
Maude Adams in Peter Pan
Garden Theatre, 27th St. and Madison Ave.
The Student King
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Road to Yesterday
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
The Hypocrite
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
125th Street Theatre, bet. Park and Lex. Aves.
Dorothy Vernon of Haddon Hall
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in The Girl Who Has Everything
Lincoln Sq. Theatre, 66th St. and B'way
Matilda
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Mrs. Fiske in The New York Idea
Madison Square Theatre, 24th St., near B'way.
Carlotta Nilson in The Tree of Life
Manhattan Theatre, 33rd St. and B'way
Wilton Lackaye in Les Miserables
Majestic, 59th St. and B'way
Henry Woodruff in Brown of Harvard
New Amsterdam Theatre, West 42nd St.
Brewster's Millions
New York Theatre, B'way and 45th St.
Elsie Janis in the Vanderbilt Cup
Princess Theatre, B'way and 29th St.
Margaret Anglin and Henry Miller in
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Matinees Mon., Tues, Wed., Fri.
Alla Nazimova in Hedda Gabler
Savoy, 34th St. and B'way
The Man of the Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer
Weber's, 20th St. and B'way
The Dream City and The Magic Night

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YOUR VISIT SOLICITED

THE UNEMPLOYED

IT pleases the purposes of Jack London (and other sentimentalists who are so overcome by the world's misery that without proper study of causes they rush into print about the woes of mankind), to insist, among other things, that the alleged wicked capitalists cunningly arrange to have a great army of unemployed men always on tap all over the country. The purpose of this alleged fostering of a poverty leisure class is to keep labor in subjection by the threat of a great horde of wage-seekers ready to take places made vacant by strikes. The horrible cruelty of the alleged forcing of many thousand men to the ragged edge of want so that they may be an easily available club with which to continue the alleged subjugation of the laboring man, has been made the topic of much hot oratory and writing. Reading one of these diatribes against the wicked machinations of the capitalist one is lost in amazement over the docility of all these thousands of unemployed who are thus represented to a man as meekly enduring homelessness, hunger and all sorts of privations at the behest of the octopus trust.

What is known as the bread line, that group which waits about the streets in the night at certain baker-shops, or on thoroughfares (in the latter circumstance under the guidance of a religious exhorter) is pointed out as one of the tragic results of capital's effort to have at hand, ready for emergencies, an army of the unemployed.

This inaccurate analysis of the man out of a job is of a piece with much of the loose talk recklessly indulged in by sentimentalists who show a marked tendency to idealize the poor man at the expense of every other class in the community, and who have apparently no conception that their ill-considered denunciations of the employing class serves not only to darken counsel, but, what is of tragic moment, to breed all sorts of ugly devils of class hatred and discontent, emotions that, thus fostered, are liable to translate themselves into indiscriminate spoiliation of the classes by the masses. Unintelligent comment in regard to the problem of the unemployed is wholly inexcusable when such institutions as charity organization societies have available for proper investigation carefully collected data covering all phases of the subject. Besides every other philanthropy, where the records are properly kept, and where attempts are made to bring work and the man into intimate relations can throw valuable side lights on this economic waste which bears so hard on the industrious classes. No one will accuse the Society for improving the Condition of the Poor of trying to present the poor man in a discreditable light, for if this Society errs, it is rather in the direction of minimizing his faults and exaggerating his claims on the charity of his richer fellows. Some 20,000 cards were distributed to those of the unemployed needing aid most last year by the Joint Application Bureau (in which the S. I. C. P. is interested), and of those receiving the cards only 172 (less than two per cent) returned to the Society rooms to be put in the way of permanently helping themselves. Out of 44 positions found by one employment agency for men sent to it by the Society for Improving the Condition of the Poor, investigation showed that 20 did not take the places, 6 worked only a few days and only 18 were permanently placed. Even here, where the showing is better for the poor, over sixty per cent refused to take up work. Still other facts as to the unemployed can be had from large employers of labor, one of whom made public through a widely circulated New York daily journal the chronic scarcity of certain kinds of labor. The firm with which the correspondent is connected is interested in developing certain sections of this country, and the demand was for laborers who would be paid wages ranging from $1.50 to $1.75 a day. It was not necessary even to have transportation and other expenses to destination, as these were to be advanced by the employing firm and deducted subsequently from the laborer's wages. In many cases if the laborer remained at work for a certain length of time no transportation would be deducted, and in other cases still only a portion of the transportation was to be deducted. Here was certainly a chance that should have appealed to the army of the unemployed which the sentimental writers on social questions say are living in destitution. A most careful canvass for this employing agency this year failed to reveal any ablebodied men throughout the eastern part of New York State and a good part of New England, who were unemployed, and although large commissions were offered to men of experience to secure laborers they were unable to secure any. Even the regular labor employment agencies are "unable to supply anything like the demand." Such experiences constitute incontrovertible facts which the heart-to-heart writers ignore, an omission that greatly impairs the value of their work. These sentimentalists see numbers of the unemployed in the cities of the Atlantic seaboard, and of these an experienced labor employer wrote to the World: "The majority of employers prohibit employing agencies from taking able-bodied Americans, as it has been found by experience that the American in the east out of a job is not a desirable addition to their neighborhoods. There is hardly a contractor in the South who has not lost thousands of dollars through trying to utilize this labor, and there is hardly a jail in certain sections of the South which is not being constantly recruited from the stream of men from New York."

Several things have occurred recently to throw discredit on those afflicted with sentimental hysteria, who see in every unemployed man one of a great number of victims of tyrannical capital or cruel conditions. These well-intended but ill-informed persons need to realize that the poor man is not infrequently lazy, inefficient and addicted to drink, and that, if it would, capital could not keep a reserve army of the semi-starved made up of thousands of poor men. That is the wild dream of a sentimentalism that slops over.

DER SCHWERENÖTER

THE HONEY-MONTH BEGINS

BY EDITH M. BLANCHARD

Rita, the newly made "Mrs." who absolutely refused to be wept over, sat alone before the blossom-heaped fireplace. She disapproved of wedding tears, declaring they were foolish, wrong, and an omen of more to follow. Therefore, when the maids and a bevy of girl friends had pronounced her ready for the journey they were all playfully ejected and the few last moments were her own.

Music from the Hungarian orchestra drifted in the open windows with the scent of yellow honey suckle and roses which clung just outside; indistinct words and light laughter came too; but Rita was only conscious of the bright band on her third finger. She smiled and turned it caressingly—it meant so many things—a new self, a new life, but an old love. Its gleam dimmed all other things until someone knocked.

"Rita, dear! Won't you let mother in? It is time for Bob now, and—"

The new "Mrs." crossed swiftly to the door.

"Go away, you dear April shower!" she ordered with mock sternness. "You would spoil all my new clothes. Remember that I shall not allow one drop of rain, nor even a mist, at my wedding! I shall stay just here, alone, until Bob comes."

"It is time now," came the disappointed answer. "I cannot think what makes him so long."

The bride went to the window nearest the vines and roses, and leaned into the moonlight fair and pure as they. Her eyes followed the rays across the green lawn to the tree-shadowed river, to the spot where Robert Leighton had told her.

"Rita!" This time her mother's voice sounded worried. "Bob is not in his room! I do not see—I do not understand it! You have hardly time to get the train!"

"There, there, Mother!" sighed the bride. "Your clock is always fast, you know. Are you trying to make me out a deserted wife?" she laughed.

"Open the door, Rita!" called her father's voice. "You have no time to spare. Bob is with you, is he not?

"Certainly not!" the answer contained the first shade of surprise. "I am waiting for him. Does he know the time?" She heard whispers and hurrying feet as she drew on her gloves. "What a fuss they all make over me—or any other bride!" she murmured. "I shall be half-glad when we are really started, although of course—"

"Rita!" called her mother loudly, "He is not in this house! we have searched it from garret to cellar and—"

"Open the door, daughter!" interrupted her father. "We must investigate—"

"My poor, poor girl! Something must have happened!" sobbed Mrs. Lowe. "Let us in, Rita—do not be so childish! I cannot sympathize with you t-through the w-wall!"

"Why should you try!" flashed Rita. "'Sympathize' because Bob is a minute late! Please go downstairs and stay. This door will not open under any circumstances until Bob comes."

"Oh, Rita! Somehow I feel that he never will! 'Change the name and not the letter—"

"Mother!" the exclamation was so full of real amazement that it was silencing.

"But what shall we say to the guests?" inquired Mr. Lowe, dryly.

"Nothing!" ordered his daughter. "Let them think we have stolen away from an expected rain of rice and old shoes!" She listened to the retreating footsteps with a perplexed frown. It was not like Bob to be a moment late; and to-night, especially—his non-appearance was unaccountable. She waited uneasily; then nervously, and her lips set hard—for her little jeweled watch told her that the train was due so soon that it would be next to impossible to catch it. Before her mind's eye flitted faithless husbands and abandoned brides; and as the watch ticked on and on until she knew the train had left, she grew angry, frightened and deeply hurt. As she struggled fiercely, but successfully against the tabooed tears, a faint whistle reached her. Breathlessly she fluttered to the window and again leaned into the moonlight over a white, indignant face.

"Rita!" gasped her little maid of honor, "It is those Kent boys! They have abducted Bob in their automobile. I have told your mother. I cannot see how they did it, but—"

"Are—are you sure, Pauline?" Rita gasped back.

"Yes, indeed! Mandy was out on the Lexing road with her chocolate drop," explained Pauline, referring to a very brown and very attentive follower of her maid's. "The automobile passed her; she saw Bob plainly; and he was—was objecting—was going against his will." If Mandy had been quoted exactly, Pauline would have said that "two of the Kents an' Massa Bob was scrappin' something scandalous!"

"Thank heaven it is nothing—worse!" cried Rita, her nervous tension relaxing. "I imagined all sorts of—why, I might have known that—Oh, Pauline! I am so angry at those Kents that I—I— Oh, I cannot talk! If I do I shall certainly cry—and I just will not do that!"

"Angry!" burst out the sympathetic little maid of honor. "Why, I am just wild myself! I think these miserable wedding jokes are always in poor taste! But you have missed your train and your trip will be all mixed up, and I call this one anything but funny—I call it rotten!" she cried impetuously, borrowing a forbidden but expressive word from her small brother's vocabulary.

"So do I!" agreed Rita. "But I am not going to cry—I will not!"

"No, do not. Save all your strength until the Kents get back—when I hope you will crush them properly.

"I shall—into the finest powder," retorted Rita, mirthlessly. "Good-night, dear, and thank you so much for telling me!"

Alone again, there was nothing to do but wait, and the new Mrs. went mechanically to the couch, but her eyes were open, her ears strained, sleep or rest was impossible. Her sharpened hearing told her that the last guest had gone. She heard her mother tiptoe to the door and pause; then the stairs creaked faintly as she went down. Rita was thankful. Not for worlds would she have allowed petting, patting sympathy. The clock struck one and the house grew quiet. She thought of her resolution to begin her new life dry-eyed, and smiled sadly. Could she ever cry again? Her head throbbed, her nerves danced; her eyes grew dryer and dryer. The clock struck two—and ages afterward, three.

In the meantime, Tom Kent's automobile carried a furious man. Lured to a small side door when on his way to dress for the journey Robert Leighton had been seized bodily and carried to the car. Annoyed, but having a penchant for jokes himself, at first he had laughed.

"Only fifteen minutes to spare, boys!" he reminded them. "Even then I shall have to make quick time to dress and reach the station."

"You will take no train this evening!" called Tom Kent over his shoulder, as he threw on more speed. "You shall spend the night with us—at Merriment Hall!" he added, referring to a well-known resort twenty miles away.

"Like fun I shall!" retorted the bridegroom; but amid joke and jest the car went on—past residences, cottages, factories and fields.

"See here, fellows!" called Leighton finally, watch in hand, "you have had five minutes over your time. Hike for home now, and I will forgive you everything!"

Tom Kent, driving, winked at his nearest brother and let the machine shoot along into the open, moonlit country.

"See here!" shouted Leighton, impatiently. "This ceases to be a joke! I can hardly get my train! Stop, you idiot, or I'll—"

He did not finish his threat but sprang forward at Tom. The other Kents overpowered him immediately and pushed him back.

"You will pay for this, everyone of you!" he panted, breathless and white, with his temper completely gone.

"You had better stop her, Tom," whispered one of the boys. "He is all in—we have got him going—and we do not want to be too mean, you know."

The car was flying forward with a velocity that was unpleasant and increasing.

"Something is wrong," confessed Tom, over his shoulder. "I have been trying to ease her for the last ten minutes!"

"Here—let me!" cried his brother Sam, leaning over. "Great Scott, boys! it does not—it will not—she is running away!"

Their fingers sought lever after lever, and lever after lever failed to respond. The wind whipped their white faces and the momentum of the car made it rock crazily on turns. Mile after mile of macadam was left behind.

"It is no use!" shouted Tom, at last, hoarsely. "We cannot stop! We are almost to the Arton sand yards—shall I run her out of the road boys,—and take the risk?"

"Yes, yes!" shouted his brothers, nervously.

(Continued on page 104)

"MR. AND MRS. ROBERT LEIGHTON LEFT ON THEIR WEDDING TOUR."

SEE STORY—THE HONEY MONTH BEGINS

SEEN ON THE STAGE

THE MAN OF THE HOUR

More than one friendly and well qualified foreign observer of our customs, problems and institutions, has expressed amazement and apprehension over our curious practice of making jokes on the lapses of public officials. These friendly foreigners would be simply aghast were they to see how audiences receive Harrigan's cynical and brutal utterances, the coarse expression of convictions that are subversive of all the community morality which the race has been taught by moral leaders to regard as ideal. In the old-fashioned melodrama the villain is hissed from the first act clear through until the last; but the villain in The Man of the Hour, even when he reveals himself as a thief, and the deliberate subverter of the morals of the community—a twentieth-century Mephistopheles lying in wait to trap souls—provokes laughter not hisses. It would be a mistake to assume, however, that this daring presentation of the politics of the large American city, fails to convey a much needed lesson to the many hundreds of men and women who have already seen it. For one thing, the very brutality of the presentation, brings forcibly home to a population whose attention is largely absorbed in bread-and-butter getting, not alone the moral obliquity of municipal politics, but the deplorable economic results that are the final outcome to the community of such abominable traffic in honor, such ghastly betrayal of public trust. Most men read only partisan journals in which it is part of the editor's stock in trade to allege most dreadful things of the opposition officials, and these the reader comes to discount, but The Man of the Hour is a non-partisan showing of municipal corruption, which is both informing and convincing. It shows in concrete form the results of partisanship as applied to municipal politics, and even the unobservant man in the street cannot fail to realize that the boss is both odious in himself and a menace to free institutions. The management of the Savoy Theatre displayed discernment in securing actors who physically, as well as in comprehension, set forth the personalities of notorious types of the boss—Frank McVicars and George Fawcett—and by so much is the iniquitous condition of municipal affairs made more apparent to even the least reflective persons. This is offered as an appreciation of the signal aid to the cause of municipal betterment that George Broadhurst, the author, and the managers, William A. Brady and James R. Grismer, have given by teaching the citizens whose home city has become a byword for corruptness and inefficiency in its public affairs, a lesson in municipal honesty.

GOSSIP

The Road to Yesterday, a comedy-phantasy by Beulah M. Dix and Evelyn G. Sutherland, brought out at the Herald Square Theatre, achieved at once a deserved popularity. The play is original in treatment, with effective incidents and coherent and entertaining story. The heroine is an American girl, Elizabeth Tyrell, who having spent a long and exciting day in sight-seeing in London, falls asleep upon her return to her temporary home, and dreams of the legends she has heard recounted. The second and third acts show the girl acting out her dream in which she is at first a drudge of three hundred years previous to the date of her falling asleep. In that far-off time she later becomes the central figure in a series of highly melodramatic proceedings, but, although she realizes she is dreaming, she cannot awake, but finds herself compelled to go on with the make-believe. Finally, she does awake and all ends well, even to the conventional potential bridegroom. It is quite impossible to convey, in a mere outline such as this, any but the slightest idea of the charm or interest of this ingenious and entertaining play. Minnie Dupree, who is remembered most delightfully by the public as the daughter in The Music Master, plays the role of the girl who dreams, and she shows so much intelligence and charm, that she established herself as a favorite in the role from the very first night. Other members of the cast are obliged to assume dual roles, that is, to take part in the dream goings on, as well as act in that portion of the play which takes place outside of the dream, and most of them are excellent. Helen Ware and Wright Kramer do some exceptionally fine work; in fact, the play is cast with great discrimination as to the especial ability of the players.

Brewster's Millions, which is another of the plays made from novels, does very well in its stage form at the New Amsterdam Theatre, where Edward Abeles, in the role of Monty Brewsters, goes through manifold exciting experiences. The whole plot is farcial in the extreme, as everyone knows who has read the novel, and the stage version has lost none of the impossible elements of the story in its original form. Unless one has made the effort to spend one million dollars in a year, it is hard to realize how difficult such an undertaking can be made by a story writer bent upon furnishing the public with a most diverting piece. The amusing incidents follow each other in quick succession, and as the company is mostly made up of young players who enter into their parts with zest, the representation is genuinely diverting to an unusual degree. Mr. Abeles, who plays the leading role, tempers his fun-making with discretion, and gives an excellent rendering of the part. The leading actress—Mary Ryan—ably seconds Mr. Abeles's efforts to make Brewster's Millions a well played farce. The most talked about scenic effect in the production is the storm at sea, which is uncommonly realistic. It does not affect the progress of the play in the least, but as a spectacle it is interesting, and it so pleases audiences that they vigorously applaud it.

Caught in the Rain, now at the Garrick Theatre, serves as a vehicle to show forth William Collier's peculiar abilities as an actor. It is the joint work of himself and Grant Stewart, and is of much the same character as the other plays, such as On the Quiet, which have been made to fit Mr. Collier's powers. This play also has a touch of ultra-realism in stage mechanics—very wet rain, at the end of the second act, which gives it its name. Nanette Comstock makes an engaging sweetheart for Mr. Collier, whose love making is never of the ardent type, and the other players in the company do good work. As Mr. Collier is a New York favorite, it seems likely that this unpretentious light comedy will have a prosperous season here.

Eugene Cowles has signed a contract with Daniel V. Arthur, and will hereafter support Marie Cahill in all her musical comedies. A new duet for Mr. Cowles and Miss Cahill has been added to the last act of Marrying Mary, the piece in which Miss Cahill is starring this season. The Snow Man, a musical piece by Stange and DeKoven, will be brought out at the Lyric Theatre following the engagement of Sothern and Marlowe.

FREDERIC PERRY

in The Man of the Hour is very convincing as Alwyn Bennett, the young mayor who refuses to be controlled by the political boss to whom he owes his election to office.

MINNIE DUPREE

who began a successful engagement at the first of the year in The Road To Yesterday at the Lincoln Square Theatre.

DOUGLAS FAIRBANKS

adds much to the gaiety of The Man of the Hour by his capital portrayal of a light comedy role

The memorial window for Mrs. Gilbert is over the main entrance of the Bloomingdale Reformed Church, West End Avenue and One Hundred and Sixth Street. The window, which was painted by John La Farge, shows the scene after the ascension, where the angel is displaying to Mary the empty tomb and the figure of Christ ascending to heaven. The design typifies immortality. An inscription on the window states that it is given in loving memory of the well-known actress by her friends.

GEORGE FAWCETT

In The Man of the Hour at the Savoy Theatre Mr. Fawcett as Alderman Phelan, the political enemy of Boss Harrigan, is adding new laurels to his reputation every night.

CLARA BLOODGOOD

is starring this season in Truth, a new play by Clyde Fitch, at the Criterion Theatre.

FRANK MCVICARS

as Boss Harrigan in The Man of the Hour fits the role physically and histrionically in what may be supposed to be a manner entirely true to the original.

Foliche, a new comedy by H. Bataille, describes a certain phase of French social life, the aim of the writer having been apparently to show that the line between the half would be women and the respectable ones, has in some instances been obliterated, and that as a result the middle-class respectability is endangered. The story on which this revelation is hung concerns the misadventure of a lover of middle life, who loves to desperation a flighty maiden. For her sake he casts aside the dignity of years, and capers, but to no end, for the beauty tosses him over, preferring a very fool of a young man who is blessed with good looks.

Fritz Williams and Annie Yeamans are to support Lulu Glaser in The Aero Club, the new satirical comedy by Sydney Rosenfeld. Now that Peter Pan is playing to full houses, both here and in London, it is interesting to recall that Cecelia Loftus last year made Peter the most popular male in London, and Mr. Barrie said of her that she was the best Peter he had ever seen or could imagine.

Elsie Janis in The Vanderbilt Cup is proving as great a drawing card at the New York Theatre as when she was first seen here in the play. Miss Janis gives a number of new imitations of actors and actresses.

JAMESTOWN AND ITS ENVIRONMENT

BY E. N. VALLANDIGHAM

John Smith's domain of the Chesapeake, and old Catholic Maryland of the Calverts, and all the adjacent parts are vastly interested in the Jamestown Exposition to open this spring. Jamestown is now only a memory, and hardly so much as a ruin, so that the exposition will be held not upon the actual site of the first permanent English settlement within the bounds of the United States, but down at the mouth of the James River within easy reach of Norfolk, Hampton, Newport News, and neighboring seaports, and only a few hours by steamboat from Baltimore. Here a magic new city will rise such as only the great exposition of recent years have known how to create, and to this city and its show of industrial and other marvels hundreds of thousands will flock from all parts of the United States and Europe. The exposition will open 26 April, and close 30 November. Northern visitors will perhaps choose the spring or the autumn for visiting the exposition, though much of the summer on the shores of the broad Chesapeake is breezy and delightful. From the end of April to the early days of June, and again from the first of October to the end of November the climate of this region has the utmost charm. There is no day in all the period covered by the exposition when the mocking bird will not sing, and the autumn visitor to these parts has the pleasant experience of renewing acquaintance with robins and bluebirds and fox sparrows and other song birds known in the north as summer residents or occasionally seen in their annual migratory flight north and south.

THE HOME OF "AUDREY," THE HEROINE OF MARY JOHNSTON'S NOVEL, WILLIAMSBURG, VA.

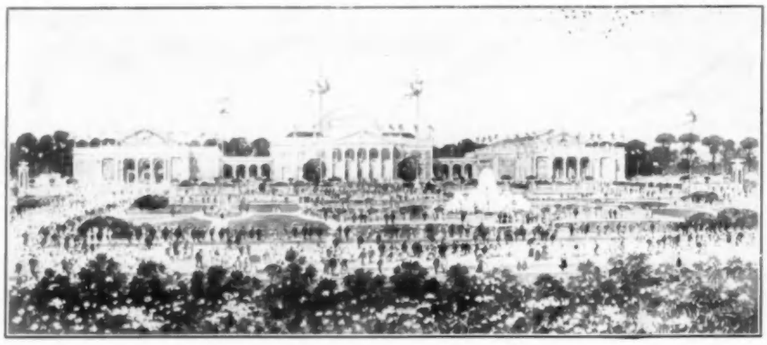
The Exposition Site is immediately northwest of Norfolk, and its harbor will be the ample and lovely Hampton Roads. About twelve miles across the mouth of the Roads lies Old Point Comfort, at the extremity of the historic peninsula between the York and the James. A little south-west of Old Point Comfort is Hampton, facing the Roads, and a step further is Newport News, at the mouth of the James. Portsmouth lies about fifteen miles south-west of the Exposition Site, also on the Roads, and sixty or seventy miles up the James is Richmond, with the old Colonial capital. Williamsburg is on the York-James peninsula, about half way from Hampton to Richmond. Jamestown is on the River a dozen miles from Williamsburg.

Thus within a radius of less than a hundred miles of the Exposition there are more points of very old historic interest than are to be found in any other equal area in the United States, while the whole region is set thick with scenes of battle by land and sea during the Civil War. Jamestown, Yorktown, Newport News, are all associated with early colonial or Revolutionary history; the whole York-James Peninsula bristles with memories of the land struggle of the Civil War, and at Hampton Roads were fought the battles of the Merrimac and Monitor, which led to the creation of modern navies by all the great powers of the world.

Visitors to the Exposition, especially in spring or autumn should not be content to go home to the north without having seen something of tidewater Virginia and old Catholic Maryland. This old Colonial town is easily and agreeably reached in a few hours from Baltimore by the steamers plying the York River, or by rail from Newport News. Yorktown is something between a ruin and a memory. The shabby little town of to-day is the shabbier for the few survivors of its earlier glory. One such survival, the great Nelson House, stands in sullen defiance of the elements, despoiled, indeed by the hand of man and of time, but still mainly sound in its fine old brickwork, and retaining enough of its interior decoration to show how dignified was the domestic life of two centuries ago in these parts. Hard by is the smaller Nelson house, a charming old dwelling in good repair and preservation, and scattered about the little village are other old houses with low deep roofs, broad outside chimneys and stout brick walls, testifying to the solidity with which the Colonial forefathers built.

JAMESTOWN CHURCH TOWER, JAMESTOWN ISLAND

A twelve mile drive across country brings one to Williamsburg, where there was once an actual Governor's Palace with a secret passage underground to a neighboring mysterious cave, which may have been the royal governor's place of refuge in case of insurrection, but was, perhaps, only the cellar for his choice wines and liquors. Williamsburg is three or four times as big as Yorktown, but its modern houses are mainly commonplace. It has no private house with quite the impressive bulk and dignity of the larger Nelson house at Yorktown, but it has nearly a score of old seventeenth



VIEW OF THE MAIN COURT—JAMESTOWN EXPOSITION

(Continued on page 104)

ALthough the title role of Mr. Benson's novel (Paul) reveals an interesting personality, most readers will find themselves unwillingly attracted by that strange and almost inhuman character, Theodore Beckwith. This man is something absolutely new in fiction. He is a puny creature, physically, but he has the power to inspire in others obedience and fear. His light, unwinking eyes meet the gaze of all comers with a steady answering look. He is cruel, and he takes a singular delight in those who possess the physical vitality denied to him. His great, strong valet, the valet's stout, rosy wife, their sturdy infant, all please him, because of their physical vitality. He even rejoices in the discovery that his wife and his secretary are in love with each other, and it is his special pleasure to see them dance together, because they are young, handsome, and in love. The curious malevolence of this dreadful being reaches such a point at last that Paul, the secretary, feels that he must be killed. Out of this decision grows a study of remorse, which is a very unusual attempt in modern fiction. To tell the outcome of the story would be unfair to the reader, but it is permitted to say, that the end is less depressing than it for a time threatens to be. Paul is a marked improvement upon The Image in the Sand, in which Mr. Benson dealt not very successfuly in Oriental mysticism. The character of Beckwith may or may not be accepted as a possible human manifestation, but it lends considerable distinction to the book, though distinction of a painful kind.

(Paul. By E. F. Benson. J. B. Lippincott and Company.)

THings Worth Doing is a book full of the most ingenious and elaborate things to be done at home. The text describes minutely what is to be done and how to do it, and the illustrations are nicely adapted to elucidate the letter-press. Part First contains eighteen chapters describing special methods of preparing for a lawn frolic, a circus at home, an Easter party with new games, a Punch and Judy show, and special games for Hallowe'en, Thanksgiving, St. Valentine's Day, Christmas, and other occasions. Part Two tells how to make The Miniature Seven Wonders of the World, and Part Three gives recipes for making a great variety of things for home, gift days and fairs. This book is really amazing in its scope and variety.

(Things Worth Doing. By Lina Beard and Adelia B. Beard. Charles Scribner's Sons.)

THe ancient province of Brittany differs essentially from the rest of France, both in configuration and in the absolute simplicity and conservatism of its natives. In its physical aspects Brittany is a land of rock-bound, forbidding coasts, which act as a protecting rampart to the wind-swept moors and wild, hilly inland districts interspersed with countless streams and rivulets. The inhabitants, as descendants of the mixed Celtic and Kymric tribes of Northern Gaul, are practically a distinct race, intermarrying as a rule only amongst themselves, speaking their own language, intensely religious by nature, and clinging to their traditions and customs with pathetic devotion.

Picturesque Brittany is the very readable record of a trip through that country of several weeks' duration. Mr. Bell has effectively supplemented the text of his wife by contributing some two dozen drawings in color. The mechanical features of the volume leave little to be desired, but regarded as a handbook for tourists it seems a pity the publishers have omitted to provide a map of this picturesque and comparatively unfamiliar section of France.

(Picturesque Brittany. By Mrs. Arthur G. Bell. With Illustrations In Color By Arthur G. Bell. London: J. M. Dent & Company. New York: E. P. Dutton & Company.)

THis novel (The Man of Property) is a little epic of the British upper middle class. These are they who own and control London. They make and save money; they own and occupy houses filled with furniture, bric-a-brac and articles of vertu expressive of their mediocre tastes. They are men of property, and in the property that they own must be included their wives, many of whom are bought with a price, some of whom revolt at the fact of being possessed. The upper middle class is here typified by a family of recent yeomen origin, fitly named Forsyte. These people, however, are not mere types; they are true individuals, with idiosyncrasies properly varying within the limits of the type, and occasionally belonging to other types. The Forsytes are exhibited at their family gatherings of many kinds—recreations, dances, evenings at home, even funerals, and in every case the exhibition is done to the life. Such a succession of social pictures has been shown in very few recent books. The Forsytes as a family, and as individuals live for us with unfailing realism. We see their strong jaws, their calculating eyes, their bewildering heap of costly possessions. Their very conversations are faithfully reported, and we realize how dull and meaningless are the social entertainments of the class.

Forsytes would get on well enough could they escape contact with persons of different make, but unhappily such escape is impossible, even within their own bosoms, as bone of their bone and flesh of their flesh, they entertain uncomfortable aliens. There are three or four such in the book, each one of which is a source of trouble. Most troublesome of all is an architect who is engaged to marry a native Forsyte, one in revolt against the traditions of the family. Perhaps this stranger would have done no great harm had he only underestimated the cost of a country house that he built for one of the Forsytes. That is a thing that architects very commonly do. This architect, however, went further and refused to repent when brought face to face with his own guilt, but that also is like his kind. As if this were not enough, the architect attacked another Forsyte property-right; he made love to the already rebellious wife of his client. One must own to some sympathy with Soames Forsyte, at once mulcted in the building of his house, and outraged in his relations with his wife. Perhaps Mr. Galsworthy means that we shall feel some such sympathy, that we shall at once see the ugliness of the Forsyte ideals and practice and the hardship of the wrongs to which one of them is subjected. It is an unpleasant world partly because its comfortable classes are so largely made up of Forsytes; but then it would be an uncomfortable world were its classes of any kind made up in large part of such architects as he that brought grief to Soames Forsyte.

A very unusual book this, perhaps a great book, certainly promising that the writer may yet produce a great book. There is nothing remotely resembling it in recent fiction; for that matter there is scarce anything in British fiction of any period that greatly resembles Mr. Galsworthy's brilliant undertaking.

(The Man of Property. John Galsworthy. G. P. Putnam's Sons.)

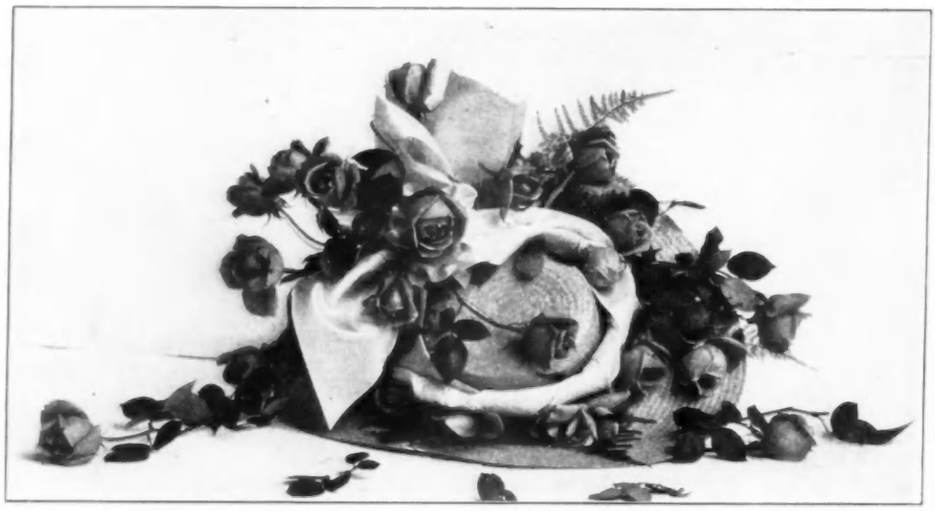
DOn Q has become a popular figure with the readers of short fiction, and they will welcome the returned hero in Don Q in the Sierra in this new volume, the Pritchards, mother and son, tell of Don Q's return to active life after an absence of several years. He comes back to find one of his old lieutenants living in the Sierra, and a cheap sort of ruffian playing bandit, in a vulgar fashion, and terrorizing the neighborhood. After Don Q has dealt with the scourge he reorganizes his band, and then come his adventures. The Pritchards are specially fond of showing us our British cousins in the hands of their predatory hero. There are a dozen tales here of adventures varying greatly in character. The last story tells of Don Q's death at the hands of Spanish carbineers. Of course every reader will find his sympathies going out to the hunted brigand. These stories are full of life, and strong in dramatic interest.

(Don Q in the Sierra. By K. and Hesketh Pritchard. Authors of Chronicles of Don Q, etc. With illustrations by Frank X. Chamberlin. Philadelphia: J. B. Lippincott Company.)

THe Gate of Death, one may conjecture, is another book by Arthur Christopher Benson. His Upton Letters and From a College Window, embodied what may be called a new kind of fiction, for fiction they surely were though produced with an air of truth. It was an original idea to body forth a creation under the guise of self-revealing letters, Mr. Benson did this with such success in the two books named that many readers accepted the volumes as in the nature of confessions.

(Continued on page 102)

THE decorations illustrated are charming in conception for a wedding breakfast. The centre piece is a large wide-brimmed leghorn hat, cocked up on one side with bows of white liberty satin ribbon, six inches or so wide, among which and almost covering the crown entirely is a lovely arrangement of pink enchantress roses and asparagus ferns. Lower on the page are shown tiny hats designed for individual favors for the women of the party, the daintiest miniature hats imaginable, brimming over with flowers. These may be hung over the arm by their ribbons or tied coquettishly on the coiffure if the idea should be utilized for a dinner when the women are without hats. The originality of the scheme is fascinating, while the blossom-laden leghorns embody the very essence of the season for a spring wedding. The rose chalice cup in the upper left corner is the latest and newest of decorative bonbonnieres, and is to be utilized as an individual dish for salted nuts or some of the stuffed delicacies in vogue. It is delightfully constructed, with delicately curled petals of linen and a base of woven straw braid. About the stem are wound sprays of green rose leaves, from which gilt scrolls curve upward and poise over the edge of the cup. For ice cream the little poppy cups, seen at the right, in which white crepe paper is realistically formed into a most life-like reproduction, are attractive. Green stamens peep out from the heart of the flower.



A CHARMING AND NOVEL DECORATION FOR A BRIDAL TABLE
Arranged by Fleischman

An excellent menu for a spring wedding breakfast is the one given here, and following are the recipes and methods of serving some of the more unusual courses.

PINEAPPLE COCKTAILS.—Shred a pint of pineapple very fine, add three sherry glasses of curacoa and the juice of three lemons. Use enough sugar to sweeten, and a gill of good brandy, if liked, add a bottle of apollinaris just before serving, and have both the fruit-mixture and the apollinaris very cold. Serve in tall punch glasses, on entree plates with a gold lace paper doylie under each glass.

MENU

Pineapple Cocktails

Cucumber Bouillon in Cups Flecked with Parsley

Devilled Scallops in Cases

Filet Mignon with Stuffed Mushrooms and French Peas on Artichoke Bottoms

Pignola Nuts dusted in Salt — Celery Stalks stuffed with chopped Pimentoes and tied with ribbons

Grape Fruit Salad en Mayonnaise

Cream Cheese Balls between English Walnuts

Cheese Cake

Frozen Strawberries and Green Maraschino Cherries in Poppy Cups

Coffee — Bon Bons — Fruit

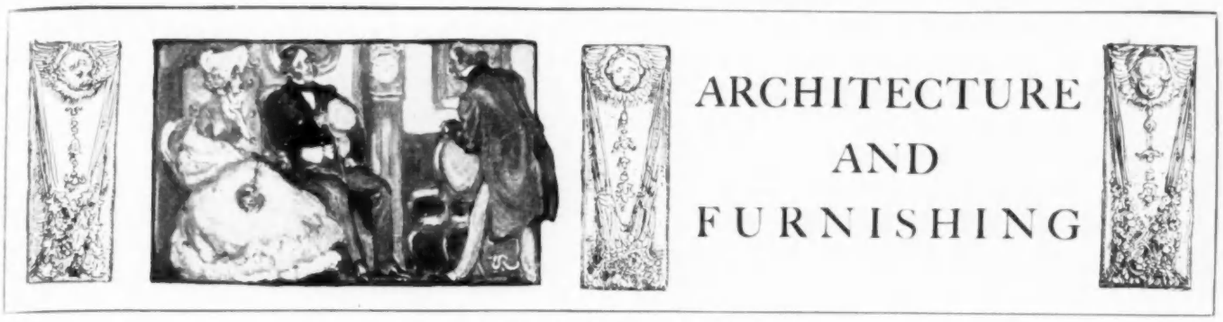
Champagne served throughout

DEVILLED SCALLOPS IN CASES.—Put the scallops in a saucepan, heat in their liquor to the boiling point. Remove from the liquor and chop fine. Take a scant half cup of butter and beat it to cream, add a teaspoonful of made mustard, a teaspoonful of salt and an eighth teaspoonful of cayenne. Add to this, beating thoroughly all the time, a cupful of hot white stock. Stir into this mixture the chopped scallops and their liquor, let them stand for half an hour. Put in fancy cases, sprinkle with crumbs dotted with butter and bake for twenty minutes.

CELERY STALKS STUFFED WITH PIMENTOES.—Get a large bunch of very fine white celery. Use the second row of stalks, in order to get large pieces, wash, cut them in four-inch lengths, put them in ice water until cold and crisp, take from the water, wipe with a napkin, and fill the grooves in two stalks with chopped pimentoes, put the two stalks together and tie with quarter-inch white grosgrain ribbon.

GRAPE FRUIT SALAD WITH MAYONNAISE.—Chill hearts of lettuce in ice-water, take out enough of the centre to make room for the meat of the grape fruit. Cover with a thick mayonnaise, and garnish with the very small lettuce leaves from the hearts. Set on ice to chill.

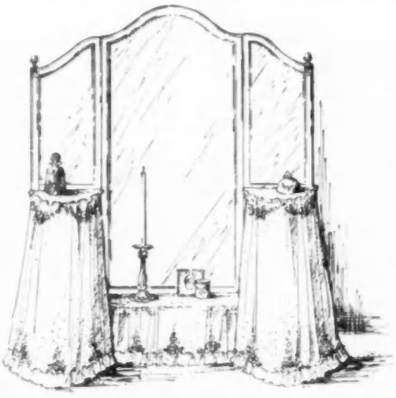
FROZEN STRAWBERRIES.—Put on ice a sufficient number of selected hulled strawberries. Mix a gill of thick strawberry syrup with a pint of good Marsala; put this in a freezer, and when frozen spread it over the strawberries, which have been arranged in the poppy cases illustrated at the top of page. Garnish with green maraschino cherries.



(Conducted by Josephine Chapman)

ARCHITECTURE AND FURNISHING

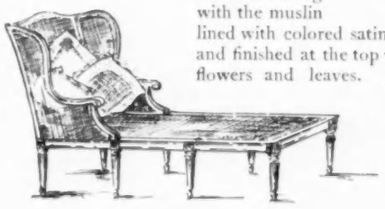
THE building of the home is so prevalent and continuous a process with Americans of all degrees that it has been decided to give over a department to the consideration of the needs of those interested in building or renovating homes. And in order that this department may be of the greatest possible service, a professional architect, Miss Josephine Chapman, has been secured to conduct it. Miss Chapman is responsible for a variety of structures, churches, club buildings, workingmen's homes, gentlemen's residences, bungalows, as well as houses such as the great majority of middle class Americans either own or hope to own in town or country. Miss Chapman's professional work is well known in Boston and New York, as well as other centres. This architect's wide experience, and her constant activity in the practice of her profession, constitute her as especially fit for the purposes of this department, where it is the intention not alone to furnish models in sketches and text, but to aid the individual to attain his or her especial building or furnishing ambition in accordance with what is both progressive and artistic by consultation with the competent authority here presented. The first paper is devoted to the consideration of a topic that is of perennial interest to women, whether they live in apartments, hotels or private houses.



NO. 1. CHEVAL GLASS

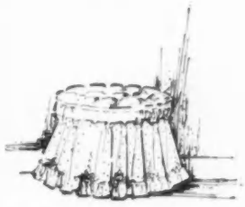
A WHITE AND ROSE BOUDOIR

This is the one room in the house which expresses the personality of its mistress. It is here that she answers her correspondence, regulates her household affairs and receives her intimate friends. Since the days of Mesdames de Pompadour, Maintenon and Recamier the boudoir has been an indispensable necessary to the woman of fashion and affairs. The idea of the boudoir originated in France, and the very word suggests the dainty and elaborate decoration which we associate with the French. The most appropriate style for the furnishing and decoration of the boudoir, therefore, is the French, and that in the style of the Louis is the most popular as well as the most adaptable to this type of room. If one cannot obtain the real antiques, very good reproductions may be found in the smart shops. As the boudoir usually leads from the sleeping room, its furnishings should harmonize with those of that apartment in color and style. The prevailing tone should be the favorite color of its owner.



NO. 3. COUCH OF CANE AND WHITE ENAMEL

A very dainty treatment is to use dotted swiss muslin over the color selected. The walls of the room are hung with the muslin lined with colored satin and arranged in folds, and finished at the top with garlands of artificial flowers and leaves. As an example, a rose scheme suggests itself. In the sketch, the walls are hung with dotted muslin over rose pink satin, and there are garlands of roses and green leaves tied with rose-colored ribbons. The window hangings are of the same materials, and are also finished with garlands of the flowers, the dressing-table and cheval mirror being draped in the same manner. The window sashes are hung with a bonne femme shade of plain white taffeta silk.



NO. 2. SLIPPER OTTOMAN

The furniture of the room is after the style of Louis XVI, with cane seats and a finish of white enamel. As the boudoir serves as a dressing as well as a sitting-room, it should contain a dressing-table and a cheval mirror. The bench shown in the sketch in front of the dressing-table will be found more practical than the usual chair. The boudoir should also have a convenient desk, roomy arm chairs and a comfortable couch. The latter is one of the most necessary articles of furniture and the interesting old Lit de Repos of cane and white enamel is not only more comfortable but far more attractive than the ugly modern upholstered couch. This is shown in Illustration

(Continued on page 102)

A CHARMING FRENCH BOUDOIR

What She Wears

FOR THE SOUTHERN TRIP

TO be off and away to the summer lands that lie to the south, where the fig and orange ripen, is the pleasurable anticipation of the flitting multitudes. We begin the new year with the preparations necessary, and eagerly seek what the shops provide, and spread out for our selection, in chiffons, batistes, gauzes, and the lightest of silks.

TULLE IN THE NEW MILLINERY

Milliners, as usual, give us the keynote of dress, from which we make a start, and build downward. Hat shapes are pretty much the same, but the foundations are of lace—the sheerest—as well as Irish and Venetian and Bruges. Tulle is working wonders in plaitings, shirrings, and in any number of thicknesses, for cloud-like drapery, for pompons and rosettes, bows, loops, and various windings. A wisp of white tulle over the crown of a lace hat, and a single long plume—a marvel of beauty—is what one buys for extreme elegance. Large hats are the acme of full-dress smartness, and so are long ostrich feathers of ultra quality. One needs at least six hats, and having them, will be sure to say, "I have not a hat to wear." There is need of many as the sun is so destructive, and life in the open has to be taken into account. One of the latest Monte Carlo creations is an exquisitely fine, yellow Tuscan, with such adorable brim lines on the mushroom order, but set upon the head by means of its headband and cachepeign, in a way unequaled. There is quite as much art in that bit of detail as in the trimming itself. Its sole trimming consists of a mass of overtoppling, silky, soft plumage, in silvery whites and smoke grays. No Paradise bird can boast of anything finer. The whole crown is hidden by this mound of delicate featheriness, posed so gracefully in its proportions.

WHITE AND SILVER BRAID

Another charming hat was of a white and silver braid mixture, turned up off the face in Spanish style, its brim broad, with the left side well raised. A bow of white velvet was tacked on the left, close to the white velvet hatband. A long white ostrich plume started from the left side of the crown, and swept round to the right, and was long enough to curl over the white velvet bow upon the left. There was a decided outspringing to this hat brim on the right side which was novel.

GREEN CRIN HAT

A small flat Nile-green crin hat, in unbroken circular lines, had its imperceptible crown covered with cross bands of white tulle. In front was a cluster of fine flesh-pink roses, and some extremely delicate green foliage—nothing more.

PINK BRAID HAT

A small pink hat of pink braid, with a round small bowl-inverted shaped crown, its brim bent into a point, and turned low on the black hair in front, was most attractive, a bit odd and fanciful in line. Two medium pink plumes, one on either side of the crown, were turned over the brim.

HATS—WHITE GOWNS

WHITE TEA GOWN
See "What She Wears"

TRAVELING HATS

Toque and turban shapes, trimmed with wings of every shape, are the sort of hats chosen for ordinary traveling wear and informal going about. One of the smartest Rivièra hats has little or no back to its brim, consequently shows off the dressing of the hair to perfection. It pokes decidedly in front, is tilted up and outward. Around the crown in front is a band of dark green velvet ribbon with a bow of loops in rosette form on the left, but rather forward. On the right, further back, is a cluster of pink roses with maiden-hair fern, one of the roses purposely dropped and caught into the hair, close to the neck. This style of hat, both in lace and in fancy braids, was an extremely girlish selection, bought at once.

WHITE DINNER GOWNS

Beautiful are the white gowns for dinner or dance occasions, which though not so mad a craze as formerly, still remain most popular. Through all phases of trimming, be the gown for maid or matron, the smart touch consists in ornamenting the bottom of the skirt handsomely, and covering the bodice with a match trimming. For instance, this lovely creation of white crêpe de chine, flowered in white satin, but very delicately. Six inches from the bottom was an insetting of white lace in oval medallions, linked together with narrow crimped white ribbon work, which also framed all the lace ovals. Its full skirt at the top was laid in plaits, and carried up à la princesse, with a crepe de chine belt drapery, high placed. The rest of the low bodice was of draped lace, English Point, so arranged that a point of the lace was tacked onto the waist at intervals. A lace puff sleeve with a pointed over cap, dropped over each undersleeve, in effect very graceful. In front, two pointed tab-ends fell under a cluster of roses to match those on the hat, quite in the middle of the bust. Flowers, as a bodice decoration, are single roses, or else in small clusters.

WHITE TEA-GOWN

The illustration this week affords a charming example of a diaphanous white tea-gown of mousseline de soie, over an under fitting of soft white satin. The princess skirt, extremely full, is trimmed with hand embroidery, and open stitcheries, both for heading and for an entre-deux. The embroidery in crescents is in white silk floss, with silver spangles for part outline, which gives a charming effect, while the coarse silk twist in the entredeux is lined with silver paillettes, adding in brilliancy to the bordering. The top of the bodice, back and front, repeats the skirt embroidery design, and is furthermore enhanced by a flounce of real Brussels lace, doubled over the sleeve tops, which are in puff style, with a cross band of the pailletted embroidery. The half-long, close-fitting sleeves are of lace, prettily trimmed with lace plaitings. The front is especially smart, with its sash ends flounced with real lace, and an unusually fine

design of floss embroidery and paillettes of silver, filling up the width of the mousseline, finished on the edge with a narrow silver lace.

One more white lace and mousseline de soie gown, belonging to a young matron, gives a charming idea of the creation worn at a dinner recently. The skirt alone was a thing of beauty, in its half-train, which seemed a mass of lace hand work. On a white mousseline foundation, gathered into a belt, half-way to the knee, fell a transparent flounce of white net and real Brussels lace in this order: First, a lace entredeux, then a hem of double net; then a second lace entredeux, another double net hem, until there were four entredeux with double net hems the last for edge finish. A glimpse of the mousseline skirt then followed. Below came an extremely deep flounce, starting with a lace entredeux, and repeating nine rows of lace and net alternating. The bottom edge of net was much wider, and turned into more of a ruche finish. A low, square neck bodice of plaited net, both back and front, was trimmed with a half-Empire flowered ribbon belt drapery, raised higher in the back into a rosette, with half-long ribbon ends. These were trimmed with a flounce corresponding to that upon the skirt, and very finely plaited. The short sleeves repeated the net and lace combination of the skirt, and fell over a wide pouf of mousseline. A bouquet of white gardenias on the left of corsage was a perfect choice. The décolletage was arranged by having several narrow rows of net plaitings overlap each other. The wearer's superb pearl necklace was the only jewel she wore.

NEW SLEEVE WRINKLE

Sleeves have not varied very much, the half and the long sleeve holding fast to familiar features. But one of the French models recently arrived —a mulberry-red silk trimmed with superb Irish lace and velvet harmonizing with the silk—had sleeves that were fitted close to the arm, in a crush drapery of silk and mousseline de soie as high as the silk sleeve-cap fell over.

EVENING CLOTH CAPES

Deep cloth capes for evening wear, in the palest evening shades and in white, have two features that are quite pronounced. One is, that the bottom of the open fronts is rounded with a high, curved line, which shortens the front line very considerably, and permits the fronts, because of the wide curve of the entire mantle, to fall in graceful folds. The other feature is a jabot treatment arranged by the cutter, which adds immensely to

HER SOUTHERN TOILETS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 72—A

the graceful front lines, and in itself acts as a trimming, the ends having a backward slope as well. Passementeries of the same shade with ornamentations of the same character, are used with a lavish profusion, the trimmings of this sort being extremely fine and well made. Buttons to match appear, the passementerie being often fitted so as to leave centres of cloth or velvet. Very few high collars are met in wraps of this class, as boas have made such collars superfluous affairs.

GLIMPSES

VASTLY BECOMING—

To bridesmaids are the short veils of tulle or real lace, which are held by a coronet of the flowers chosen for the bouquet, or else by a wired twist of gauzy ribbon with a cluster of short ostrich tips towards left side. These veils are miniatures of the one worn by the bride as to texture, and if of lace are usually her gift.

FLUFFY MUFFS—

Of ostrich feathers and lace are being carried by bridesmaids in place of the time-honored bouquet of flowers, and there are lovely scarf effects of the lace bordered with ostrich to wear with them, which will prove useful on many other festive occasions.

WHAT—

Very broad braids enter into fashionable hairdressing, both as coronet and for crossing in the back, intermingled with loops and puffs. Both puffs of hair as well as short curls, are the predominating false hair purchases of the moment. The general line of dressing the hair is a high one, whether a pompadour is worn or not. The arrangement across the brow is a matter of becomingness. Some women separate the pompadour in the middle front without showing a marked division, and toss above it loose hair puffs or very short curled locks of hair. The broad low curve of the pompadour in the back is no longer desirable as it has passed into old style. A profusion of hair turned into broad marcel waves, with a charming irregularity of line in the placing of curls and hair-puffs above it, is the smart arrangement well-dressed women are following. The size of the head is apparently greatly diminished.

PAILLETTE—

Embroidery on transparent or opaque fabrics has been tabooed then revived off and on for years past, but whether the present attitude of dismissal is to prove a genuine and final effort depends upon whether small pearl bead outlining and ornamentation is to prove as popular in connection with gown decorations. The latest smart evening costumes show a great deal of it in the hand-wrought work that trims the lower part of so many fine skirts, and repeats itself on the low bodices.

DRESSING—

Room furnishings, screens, boxes for gloves, mouchoirs, jewels, laces, etc., covered with Louis XVI silken stuffs have reached a popularity they well deserve. Among the novelties of the season are those dainty Saxe figures, costumed in brocades, in the most inimitable court manner. Fragonard and Watteau would have praised them. One advantage is that the costume period may be changed to suit one's caprice, or when its first freshness has departed.

A—

Very inviting, as well as artistic wall covering, is a gray Japanese grass-cloth almost double the width of the usual wall-paper and of special merit to hang water-colors or gay colored prints against. The same grass-cloth comes in several solid colors to suit various schemes of furnishings. For nursery purposes this grass-cloth, if in gray, is particularly favorable as a wall covering for those who wish to give the room a barn-yard, or menagerie dado or frieze treatment, so immensely amusing to children as well as instructive. Not only may one buy the five-feet long picture decorations, but single birds, beasts, fowls or fishes may be had to work out something quite original, or to aid in lengthening or toning the special paper strips of childish preference.

THERE—

Is no diminution in the sales of those pretty little toy pincushions made of colored velvets and framed in silver, slippers, cradles, chairs and sofas.

UMBRELLA—

Handles in gun metal run down to such length that no wood is perceptible. These are very slender in stem lines, with delicately turned crutch handles, and seen this season in greater numbers than the metal ball, once so popular. But round ball silver chased ornaments still keep their hold upon public taste. In Lapis lazuli and Jade they hold their vogue, while crystal handles, when long and slender are treated to an over net work in fine silver cord work, which among the new ideas lately evolved proves most effective.

IF—

One were asked what the advanced dress fabrics resembled, the answer might well be, "Nothing new, except names, colors and designs." The old and familiar fabrics are present, with one or two mixtures not tried before. No one need complain, however, for the fabrics are very pretty and inviting. Besides, we have been submerged with novelties, and it is well to see old materials that we know the value of, and like brought up-to-date for another season.

DINNER GOWN OF IRISH LACE AND WHITE NET

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 72—A

SMART HATS FOR THE SOUTHERN SEASON

FROM BURGESSER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 72A

NEW CORSETS AND DAINTY LINGERIE

FROM GARDNER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 72A

FASCINATING COATS OF LINEN AND LACE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 72A

SMART MODELS FOR TRAVELING

FROM BUXBAUM AND MORESS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 72A

WHITE SILK HOSIERY

FROM PECK AND PECK

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 72A

(From our own Correspondent)

COSTUMES SEEN AT TEAS—DULL TONES PREVAIL— GRAY MOUSSELINE AND FUR—ORANGE VELVET WRAP—SKATING COSTUMES SOME GAY GOWNS

Like an old time picture, stepped from its frame, was a charming girl who walked into the tea room of a famous hotel to-day. Her steps were mincing, indeed it seemed difficult for her to walk at all, so high were her heels, and so heavily dragged the velvet of her Empire gown.

It was taupe-colored; the skirt hemmed with sable fur and gathered high at the back in a cluster of shirrs, held in place by a long buckle of old silver set with opaque stones that gleamed dully under the electric lights.

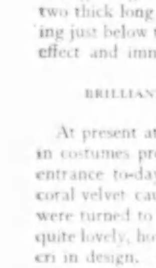
Her sleeves puffed broad at the shoulders with little lace under puffs and frills. Fascinatingly she carried her huge flat muff—held high in both hands—close under her pretty tilted chin. Her hands appeared abnormally small with the much wrinkled wrists of her gloves, and the lace ruffles that fell from her elbows. Surely she was French—this ravishing creature—for she had the red, red mouth and the dead white, yet creamy, skin that only the French woman knows how to produce.

From her small toque of gold net, veiled by taupe-colored mousseline de soie, waved a long ostrich feather that matched her costume; from one side to the other it curled, circling the back of her neck and forming a delicious background to her exquisite face. The only relief to the sombreness of her costume were the pins that held her toque to her elaborately dressed hair, great balls of turquoises, specked with tiny diamonds.

The sable fur that she wore over her shoulders was of the new form, made of two wide skins laid flatly; the corners of the two ends joined in the back between the shoulders, under a handsome passementerie ornament with deep falling fringe. The front ends finished with two thick long tails; the skins were short, ending just below the bust. This shape has a cape effect and immensely broadens the shoulders.

BRILLIANT CORAL VELVET TOILETTE

At present at afternoon gatherings dull tones in costumes prevail to such an extent that the entrance to-day of a young woman in bright coral velvet caused a decided rustling as heads were turned to observe her. Her costume was quite lovely, however, and decidedly the dernier cri in design. On her black hair, tres undule, rested a toque of white swans down, trimmed with a short tuft of white coque's plumes held by a gold buckle. Her muff of the new "game bag" shape was of spotted ermine. Her half long coat had the back cut to perfectly define the figure, but with the high-waisted effect that gives such an enchanting length of line. The skirts of it rounded in front and were very open, turning back revers from a swagger waistcoat of unspotted ermine, buttoned double breasted with gold. A fat bow of black velvet held a little lace jabot at the closing of her high turn-over linen collar.



WONDERFUL COMBINATIONS OF FURS AND FILMINESS

Furs are of extraordinary beauty this season. They are treated by clever and agile fingers, as are the most supple materials. They are decorated and redecorated, with embroideries, ribbons, and wonderful laces, and turned into marvellous garments, achieving beauty rather than warmth.

At a smart rue de la Paix couturiere's the other day I was enslaved by a wondrous costume of gray mousseline de soie and fur. The skirt was gathered full to the round and moderately short waist; from the knees it was lengthened by a flounce of a thin, smooth, gray, fur, showing several shades of gray and shining like moire silk. A fitted belt, high in the back and very low in front, was of the fur inset with gray lace and silk embroidery. The sleeves, great falling puffs, were of the mousseline de soie drawn into odd little fur cuffs that matched the belt. Above the belt, the bodice was an indescribable mélange of lace, fur and mousseline de soie, with artistic touches of dull pink in the front and about the throat. Who could resist falling a victim to such a gown!

RAVISHING EVENING GOWNS AND WRAPS

Also enchanting was an evening frock of smoke-colored tulle, hung over golden gauze and embroidered in relief with silver roses—the silver embroidery done in several tones. On the left side of the bust, nestling in folds of smoke tulle, was a bow of pale, rose-colored velvet; the long slender ends were knotted at intervals, finally finishing in gold and silver tassels.

And fancy an evening wrap of deep burnt orange velvet, deeply bordered with sable and lined with lace flounces over palest yellow. Over a deep collar of sable fur turned one of heavy Irish lace, the figures accented with ermine tails. This cloak was very loose, with kimono sleeves. With the curious lack of logic one sees in the modes of to-day an Empire effect was achieved by the fullness of the back drawn into a cluster under a big buckle.

To wear with this cloak of orange velvet was a gown of white mousseline de soie. The skirt was embroidered nearly to the belt; half way it was cut by a wide band of orange velvet, the figures of the embroidery cunningly hiding the edges. The bodice was composed of long lace points hung over a high wrinkled girdle of orange velvet; between the points in the back it twisted into a long slender bow at the top.

ODD SKATING DRESS

While watching the skaters at the Palais de Glace, one day lately, I noted a stunning costume of heavy black mousseline de soie trimmed with otter fur. The skirt was long and extremely full and on either side of the front and back it was striped with the fur. The corsage was evenly striped with fur, and bands of the mousseline, plaited finely; it bloused ever so little over a beautifully fitted girdle of the fur nearly covered with silver embroidery. This defined the figure only in the back and front for the curiously drooping sleeves appeared all in one with the bodice in the way that is now so much the thing. This, by the way, is extremely difficult to accomplish.

BEWITCHING GREEN CLOTH FROCK

Quite as conspicuously odd was a costume of willow green cloth. The trailing skirt was full, yet so clinging that the movement of the limbs were fully revealed. The bodice was exactly like a kimona, cut off at the waist-line, and girdled softly with a sash of darker velvet; this was knotted lightly once, at one side of the front, leaving long ends. Where the bodice crossed below the bust it was adorned with bows made of twisted ropes of velvet, and immense silver buttons. The same ornamentation was on the edges of the short loose sleeves that were met by her much wrinkled gloves of a light, greenish gray kid.

The hat, all of black velvet laid in many folds, hugged about the girl's face in the most bewitching fashion. It was drawn down close to her ears by a broad ribbon of black satin that tied behind in a big bow. At the left, just at an angle with her eyebrow, was poised a bunch of pale pink roses.

A young woman on skates was enticingly pretty

"Ravishing things they are, these frivolities of lace, ribbon and embroideries."—Paris.

in an odd little costume of black velvet. Its short skirt was laid in box plaits that fell quite free from the belt. Inside the hem were several silk ruffles that made a lovely frou-frou and also did away with the necessity of a petticoat. The jacket was the chef-d'œvure, straight and very short, like the caraco of a cloak. In its lower edge were cut slits and through these passed a wide, soft, plaid ribbon that tied in a bow in front with two short loops and two ends; one end was left very short, the other reached nearly to the hem of the skirt and was finished with a tassel holding all the shades of the plaid. The bow held the jacket together at the waist-line, but above it sloped away from crossing folds of the plaid ribbon that shaped a waistcoat. The velvet sleeves drooped over twists of the plaid that banded the elbows. The swagger hat that topped this costume was a dish-shaped thing of black velvet setting close to her hair and fairly covered with waving coque's plumes.

NOVELTIES IN THE PARIS SHOPS

All through the shopping hours before the shops of the fascinating rue de la Paix stand lines of carriages, while their owners are inside entranced over the multitude of pretty things displayed. There are wondrous crystal balls seemingly solid and without an opening, but one discovers in their depths a tiny watch. Other balls are seemingly of solid polished gold and are found to hold a tiny powder puff quite sufficient to powder a dainty nose. There are lovely cases of fine leather, no larger than an ordinary pocket book, holding the modish tiny opera glass, a fan and a little memorandum book with a gold pencil, also a bit of a mirror.

New chains, very slender, are strung at wide intervals with enormous colored stones; and the same are set as rings, showing no setting. Watch guards are hung with a single large stone of uneven outline, either cut or uncut. And there are gold lockets, thin as a coin, yet with sufficient space inside for a treasured portrait. Beautiful little pendants, there are, also, of dull brownish gold with a bas relief taken from life, that are wholly entrancing.

The latest vanity boxes are made of highly polished gold, perfectly plain and smooth, like the mirrors of the ancients.

FASCINATING EVENING SCARVES

In preparation for the flitting south, to take the place of furs, are scarves of every imaginable materials and of a length and width unprecedented. Ravishing things they are, these frivolities of lace, ribbons and embroideries; enriched by rings, passementeries, and bits of fur in borders and centre. They suit the voluminous skirts, the drooping shoulders, and the round waists of the present modes. And how quickly the modern elegante has learned to adapt her strong square shoulders with new grace to these adjuncts of a languid and sentimental period.

BEAUTIFUL COATS OF FUR

This is the time when one sees in all public places the prettiest afternoon street clothes of the year. All the world is at home for the holidays and all seem moved by the same impulse, to help throng the smart shops, hotel restaurants, and tea rooms. The weather, without frost, but curiously sunless, has a chill humidity that strikes cold—intolerable. Passing fom one's carriage to the shelter of a doorway every one is swathed in furs.

Paris, December, 1906.

FASHIONS FROM THE RIVIERA

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 72A

VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 413 PUBLISHED 17 JANUARY, 1907

VOgue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

Waists and Jackets are cut in 34, 36, 38, 40 bust measures. Skirts in 22, 24, 26, 28 belt measures.

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices.

SKIRTS
In belt measures from 20 to 32 inches
without foundation $1.50
with foundation 3.00

BODICES AND SHORT JACKETS.—
In bust measures from 32 to 46
without sleeve 1.50
with sleeve 2.00

PRINCESS GOWNS.—
In bust measures from 32 to 46
with sleeve 4.00

HALF LENGTH AND LONG COATS.—
In bust measures from 32 to 46 . 3.00

CHILDREN'S CLOTHES (up to 15 years)
Full suit cut by age sizes 2.50
any part of suit 1.00

THE BEST PATTERNS

A Perfect pattern should be correct in every particular. Vogue patterns are right from their very inception, as they are cut always from the very smartest, most distinctive and most advanced designs.

***

A gown cut by a Vogue pattern has the first essential to fashionable effect—the right placing of the lines. Unless a gown be cut on smart lines it cannot impart good style to the wearer. Trimmings cannot conceal bad cut.

***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, which is possible only with all-hand made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instance stacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 413

THe current pattern is of a riding skirt for cross saddle. It has a separate front width, which, when buttoned in place, makes it appear like an ordinary walking skirt, with inverted plaits at the back.

It is exceedingly simple to make, being just like a very wide pair of trousers. The small sketch shows the skirt when used for walking, the larger one with one half of the front plastron turned back and buttoned over the other half. It is better to secure the half of each of the top and bottom edges to the skirt to prevent its flapping back when riding.

A strip of the cloth is laid down under the edge which is turned back, but it is so well pressed and slip-hemmed that it does not show when riding. If preferred, the stitchings may be carried all the way down both sides to simplify this. Both must have a strip of interlining of either linen or fine French canvas.

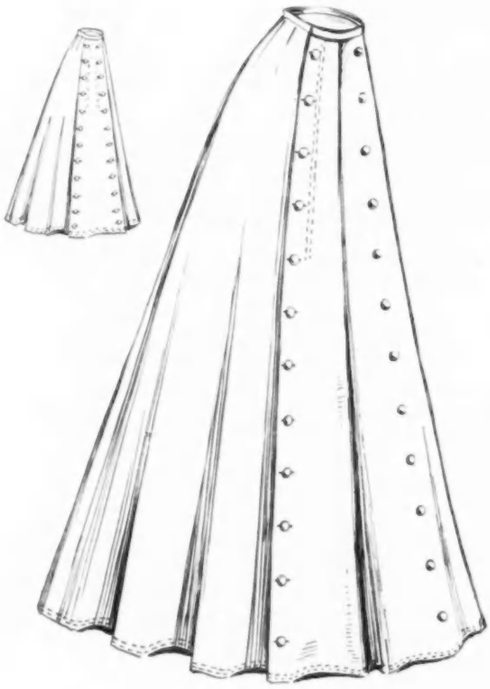
The skirt is fitted over the hips very perfectly by means of darts, which, with the seams, must be very well pressed. On the pressing depends the result as to whether the skirt looks homemade, or as if turned out by a good tailor. A hot, but not too hot, heavy iron, a wet piece of cloth, and some water should accompany the making throughout, and when an edge is turned, or any part arranged, pressing should follow, even though it will all be pressed later, as for instance, the plastron and front edges.

It is as well to line the seat and some way down the inner seams with either leather or firm linen, according to the texture used for the skirt.

The diagram illustrates the several parts of pattern placed on folded fifty-four inch wide habit cloth, of which three and a half yards are required.

The pattern consists of one each of front, side, and back gores, and half the front plastron.

The notches show how the parts are joined together, the rest being quite plain sailing. The seam edges should be well notched to make them lie very flat. The waist edge is finished by a narrow band.



VOGUE'S COUPON PATTERN NO. 413.—CROSS SADDLE SKIRT

For description, see this page. Cut paper pattern No. 413 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 414. Child's Dress, 4-year size

VOGUE POINTS

LIngerie gowns are being made on princess lines, but with the waist-line in the normal place, which means that only women of well proportioned figures can dare this charming fashion. That the era of short-waisted effects was somewhat on the wane was hinted at in many of the early winter evening gowns, when waist and skirt were separate, the former finished with a rather narrow girdle that emphasized the fact of the departure from Directoire styles. The desirability of the princess effect, however, for the lovely creations of sheer fabrics and lace, was too apparent to permit its being relegated to oblivion, and with a few slightly modified touches, it is being hailed as supreme for summer frocks. Some, even many of these dresses, it must be understood, are not made on the long, uninterrupted lines by which the princess style is best known, but consists instead of a bodice and skirt joined deftly by means of a lace inserting, or some other device, at waist-line, which gives the princess effect. This to some figures is more becoming, as a little fullness can be introduced in either part, where otherwise a severely plain line would be given by the usual long unbroken seams.

Quite new are the hand-embroidered coin spots of a medium size and close together, on narrow bands of sheer French batiste that alternate with Valenciennes insertion in an entire costume. The skirt of this extremely chic little gown follows the ruling of the season for all washable fabrics for daytime wear out of doors, and clears the ground by a generous margin, thereby revealing pretty silk stockings and patent leather Colonial ties with a quaint silver buckle at instep.

Novel and useful are the glass paper weights with a clock inset in the top. They are octagonal so can be made to stand; but the clock is more plainly seen when face up.

VOGUE PATTERN COUPON

TO VOGUE, 11 EAST 24TH STREET
NEW YORK

ENclosed please find fifty cents, for which send by mail to my address below:

Vogue Pattern No. . . . . .

These patterns are made in medium size only.

Name. . . . . .

Address . . . . . .

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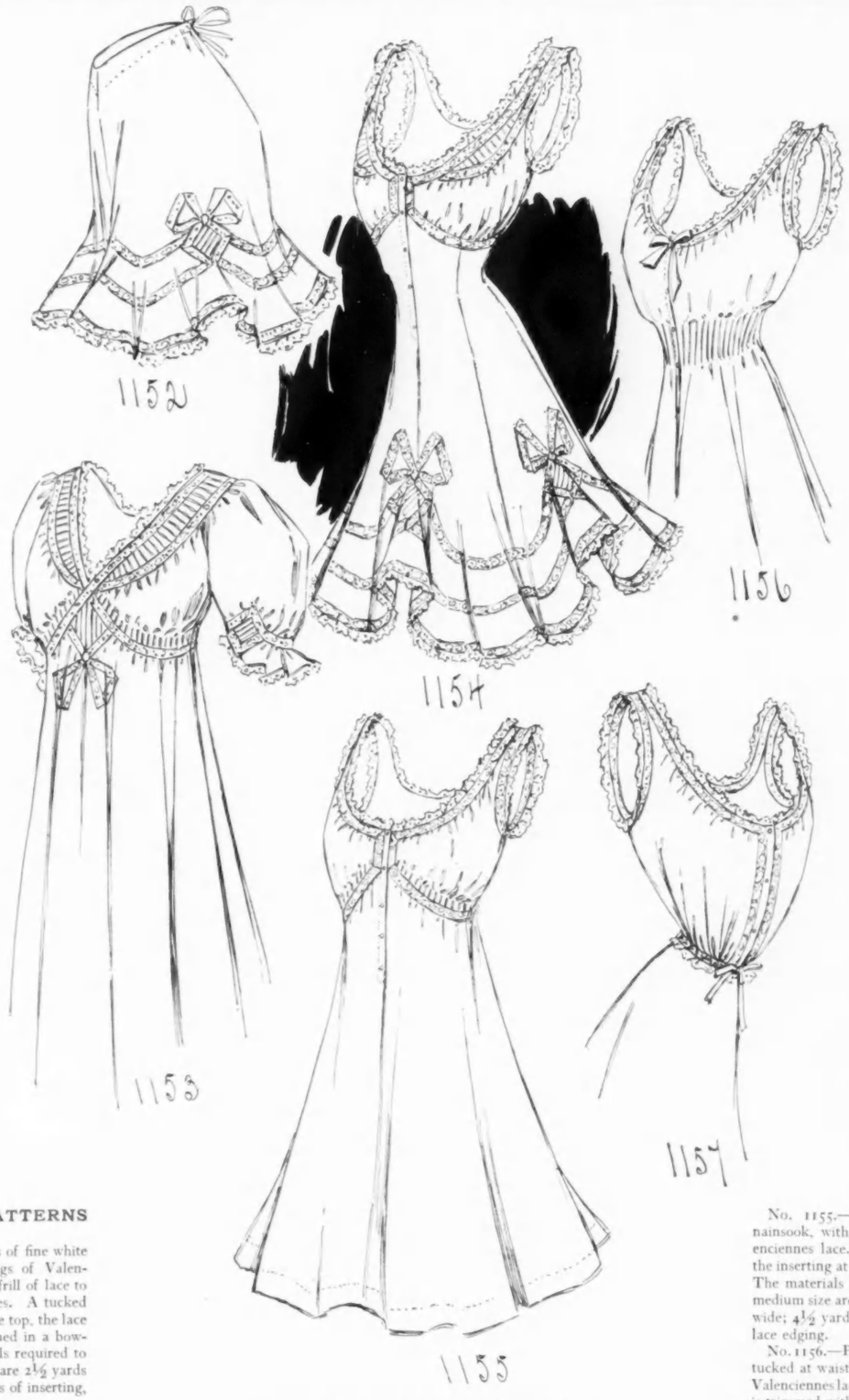
. . . . . .

This coupon must be filled in and mailed to Vogue, when remittance is made for pattern.



DESCRIPTIONS OF PATTERNS

No. 1152.—French drawers of fine white nainsook, with insertings of Valenciennes lace, a narrow frill of lace to match edging the circular flounces. A tucked medallion is inset at side of flounce top, the lace inserting outlining it, and continued in a bowknot design above. The materials required to make this model in medium size are 2½ yards of 36 inch-wide nainsook, 14 yards of inserting, and 6 yards of lace.

No. 1153.—Nightgown of fine white nainsook, in Empire effect, the insertings and border frills are of Valenciennes lace. A tucked band is inset in yoke effect, and the fullness is tucked above the inserting at waistline, and gathered below. At front of gown and on sleeves, tucked medallions are inset, and outlined by the lace. The sleeves finish in elbow length with a lace-edged ruffle. The materials required to make this model in medium size are 6 yards of nainsook, 36 inches wide; 6 yards of insertings, and 4 yards of lace.

ORIGINAL LINGERIE MODELS

Flat Patterns, 50 Cents. Pinned Patterns, $1.00. Note—These Patterns are cut in sizes from 32 to 48 bust.

No. 1154.—Combination corset cover and princess skirt of English nainsook, with insertings of Valenciennes and edgings of lace to match; the insertings are in bowknot designs above the tucked medallions at flounce top, at middle back, sides and front. A tucked yoke piece is inset in fronts of the corset cover, and outlined by lace inserting, the fullness in the corset cover gathered at inserting edges. The materials required to make this in medium size are 6 yards of nainsook, 36 inches wide; 17 yards of inserting, and 8 yards of edging lace.

No. 1155.—Empire chemise of soft-finish nainsook, with insertings and edgings of Valenciennes lace. The fullness is tucked above the inserting at waistline, and gathered below it. The materials required to make this model in medium size are 4½ yards of nainsook, 36 inches wide; 4½ yards of inserting, and 3¾ yards of lace edging.

No. 1156.—Princess chemise. The fullness is tucked at waistline. Embroidered beading and Valenciennes lace finish the neck, and the armhole is trimmed with lace and Valenciennes inserting. The materials required to make this model in medium size are 4 yards of English nainsook, 36 inches wide; 1¾ yards of beading, 1 yard of Valenciennes inserting, and 3¼ yards of lace.

No. 1157.—White nainsook corset cover, trimmed with Valenciennes inserting and lace, an embroidered beading at waistline, through which ribbon is run, and tied at front. The materials required to make this model in medium size are 1 yard of nainsook, 36 inches wide; ¾ yard of beading, 3½ yards of Valenciennes inserting, and 4¼ yards of lace.

Directions for making above garment are in "Fleisher's" Knitting and Crocheting Manual

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SMART FASHIONS FOR LIMITED INCOMES

[NOTE.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

THE QUESTION OF STOCKINGS AND SLIPPERS

IT is scarcely necessary to say that silk stockings are a questionable possibility for the girl or woman of limited income, but one is tempted even at the sacrifice of some other luxury, to indulge in a few pair, at least for evening wear. These, if purchased, will perforce be plain, for even the simplest of embroidered ones are very dear, and eat a big hole in the pocket. Plain, sheer black silk stockings are, after all, almost more becoming to the foot than anything else, and one can embroider simple or elaborate patterns one's self in odd moments. The wardrobe we are setting out to build up on a little over forty dollars a month does not allow of more than three evening gowns, at the outside, and one of these should be the practical gown with both high and low waist, so that it takes but a small number of stockings to match them. And if these are a strain on the resources (for satin slippers are entailed, also, in the outlay) make up your mind to do without such accessories, although undeniably attractive, and use well-cut patent leather slippers, with a smart chiffon rosette, or a tiny buckle, with your entire evening outfit. One need never be at all conscious or uncomfortable when shod in black, for at the smartest balls of the winter I have seen well-known people thus turned out, and there are other reasons than those of economy which militate in favor of it, for the apparent size of one's feet is greatly reduced. Thus to bring these remarks down to facts, the only necessary slippers are patent leather, with an addition of as many pair in colors as one needs or can afford. Old slippers are always on hand crying to be worn out after their freshness is gone, and these are serviceable at home. Carriage boots are requisite, health demands them, even if one does not suffer from cold, but unless gaieties are indulged in to an excessive extent their purchase is only necessary once in every other year, or still less often.

WHAT TO WEAR IN BOOTS

For morning wear a good stout pair of calfskin, high button shoes, fill all requirements, and by stout do not understand me as countenancing clumsy boots, but a substantial sole, made on a smartly turned last. The greatest neatness is contributed to one's appearance by sending the shoes at intervals to have the heels tapped, for nothing looks more slovenly than worn off edges, and these come surprisingly soon if worn on city pavements. A great many women wear low patent leather shoes in the afternoon for calling, either a tie on the Colonial order, or a slipper, and this is of course perfectly correct, with long gowns, but certainly precarious in our climate. Safer, by far, are high, kid-topped patent leather shoes. Every one runs into the country constantly for week-ends, these days, and the buttoned town boot does not have at all the right air for walking or skating, so heavy, laced sporting footwear of some sort must be provided. There is quite a choice, either tan or black calf are stylish, and there are several models that are exceedingly good. One in black is built up very high, and lined in mole skin. These are unnecessarily extravagant, however, and an ordinary skating boot will answer for all uses. Bedroom slippers one may have in quantities of materials, as we all know, quite the most fetching being mules of kid or figured silk to match the wrapper.

ORDINARY STOCKINGS

Lisle thread costing about fifty cents a pair answer well for walking and with high boots. There is a certain make that is unusually fine and nice to the touch, with a punctured clocking up the sides, not really open work, but done with a series of pierced holes. There are many good stockings, however, at this price.

WRAPPERS AND DRESSING SACQUES

The innate daintiness of a woman is never more definitely expressed than by her bedroom belongings, and this is one of the points where it is difficult for a slender purse to accomplish attractive results, for these garments are expensive and subject to much hard wear. Fresh clean room gowns can be managed, however, with care so that even if one cannot go robed in delicious silks and laces, this charm of immaculate cleanliness and refinement will not be lacking. It is altogether impossible at small cost to have an assortment for both summer and winter. One must use the same garment pretty much all the year around. Albatross is fine and light and while warm in winter is not oppressive during the spring and autumn months, so it is by far the best selection. It launders wonderfully. A long wrapper of it and a short matinée may be elaborated to suit the individual, trimmings of louisine ribbon in rosettes of soft bows suit it admirably. A plain style may be made very pretty and effective by a broad lingerie collar and cape flounces under a short sleeve cap, and if these are tacked in they may be easily detached and laundered when it is unnecessary to put the entire gown in the tub.

I have seen this year some charming albatross long negligées in all colors, simply fashioned and embellished with quite a bit of hand-embroidery, which are not expensive, and come within the limitations of our prescribed sum. This column is not gauged with allowances for a saving by much sewing at home, it is rather to meet the needs without the necessity of the girl, or woman who has little time to spare from social duties for needlework, but who strives to dress suitably and smartly among people of the great world who are more richly endowed. The dressing sacque, however, may serve as a bit of fancy work, and an economy at the same time, and I suggest for it the pattern shown in our issue of 29 November, on page 794. The directions are given there and it is only the matter of a few hours' work to turn one out complete. Albatross on the outside and a lining of china silk entail but small outlay, and the edges may be faced in six inch wide louisine ribbon, showing three inches on both sides. At the bust place two large full ribbon rosettes with flowing ends, and one has the daintiest possible little combing sacque or a coffee jacket in which to breakfast upstairs. These two negligées with a muslin wrapper of some sort for summer will carry one along nicely. A perfectly plain bath robe, of crash towelling or eiderdown saves the wrapper tremendously, but it is not necessary to take this when visiting as bath gowns are provided as a rule for every guest, and if not the long albatross dressing gown will serve.

WINDOW BOXES FOR THE HOME

THere are few homes so situated that window boxes cannot be used to adorn them in summer. They can be used on either the first or upper floors, but on a two-story house they are generally used on but the lower one. They are not expensive, unless one desires to carry out a scheme of decoration as to the boxes, or indulges in the arttile affairs we see on sale, but rarely see on the windows. There are many packing boxes which are the right size for window boxes, such as those in which window shades and fishing rods (jointed) are shipped, and these can usually be had for ten or fifteen cents apiece. They should be fortified in the middle with cross cleats, and need not be lined. But no matter what kind of boxes you use, any kind will do, if they are well filled and painted a dark green, or a color to match the house. The bottom of the boxes should be filled to a depth of two inches with broken charcoal, or soft-coal cinders, about the size of filberts. Upon this put good potting soil to a depth of at least five inches, but never higher than within an inch of the top of the boxes. While any kind of blooming plants may be planted in window boxes, there are some which are particularly adapted to them. In the front of the box, next the street, plant Vinac Major, two inches apart, so that when it has attained its growth it will fall over and cover out of sight the front of the box with a covering of green and white. Fill in behind it with red, or red and white geraniums alternated, or with any of the ruffled petunias, or the new hybrid verbenas, close enough together that when in full bloom, the box will look filled to overflowing. It is best to fill the boxes with large-sized blooming plants rather than small ones that will not look well until late in the summer. The boxes will have to be watered daily late in the afternoon is best, but the bottoms must be made to allow free drainage.

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Brown Spot Lotion, $1.25, in conjunction with the Eastern Cream, 75c, removes brown spots.
Lily Sulphur Lotion (Pink, White and Cream) removes and prevents redness and freckles, and whitens the skin, - - - $2.50, $1.50
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EXCLUSIVELY
Children's Clothes

White pique and linen with white or colored bands, plain or hand-embroidered. Guimpe of lace, tucked batiste or silk.

IN WASH GOODS
Plain, $6.00 to $8.00
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Silk, $10 upwards.

I embody individuality and painstaking handwork in every garment. Every facility for fitting perfectly by mail. I give my personal attention to all mail orders.

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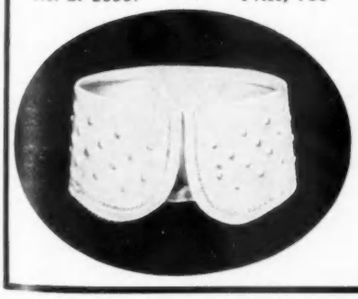
Ask your dealer to show you the new CORLISS collars. If he cannot supply you write us and we will fill your order direct from the factory at prices stated.

No. S. 2699. *Price, 75c*



The new **Corliss Collars** for

SMARTLY GOWNED WOMEN

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Because — They are correct for your summer costume — Style says — "dainty Laundered Neckwear *must* be worn" —

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NEW YORK CHICAGO BOSTON BALTIMORE

No. S. 2680. *Price, 50c*

Seldom has fashion been so universally adopted. For outdoor costumes and for street wear these collars are indispensable.

No. 2679. *Price, 50c*

SEEN IN THE SHOPS

THE weeks following directly upon the holidays are devoted by the shoppers to the purchase of underwear, the process being either a systematic stocking of one's supply or a culling of pieces here and there from the attractive offerings. These columns are not available for news of the many special sales that are now on as these are too soon over to be of practical interest here, but among the regular lines there are many desirable articles to be had, and none more so than the low-priced French hand-made lingerie that has come to be a specialty of one establishment, where it is to be had in the greatest variety of patterns and prices, calculated to meet the requirements of every taste and purse. In comparison with domestic goods it is not only preferable as a rule in point of wearing qualities and appearance, but often it is the cheaper of the two. For those who appreciate the daintiness and refinement of simple hand-made garments in contrast to machine manufactured

2

goods of more pretention, I have chosen this week's sketches in order to show what excellent values are given at this shop at moderate cost.

Every stitch of this lingerie is handsewn, and the material used a lightweight French percale, durable and practical, and quite fine enough for every day use, even by the very fastidious woman.

WALKING PETTICOAT

Sketch 1 shows a severely simple underskirt, (its only ornamentation a scalloped ruffle), but one that will preserve neat edges as long as it is worn, and never nick out on the flounces. It is made with the ordinary French top, which pulls up with a draw string. Careful cutting gives it a graceful hang and flare at the bottom, and it is not skimped after the manner of so many inexpensive skirts. Price $2.50.

PETTICOATS OF HIGHER PRICE

Besides this first example, interesting for use in walking, skating, etc., where perishable frills are out of place, there are several jupons of fine quality and accordingly more considerable cost, which are also of remarkable value. At $9.00 is to be had one with a sheer linen overflounce worked with clusters of flowers intermixed with dots, while both upper and lower flounces are scalloped, the one in broad; the other in narrow curves. At the same price one may have a lace-trimmed skirt, made of nainsook at the top, below which is a very wide frill of lawn, crossed by two inch wide

5

tucks, between rows of feather-stitching and bordered with German Valenciennes, generously fulled on and measuring at least four inches. The foot ruffle is finished by a plain hem.

I wish especially to enlist your enthusiasm for another petticoat selling at $12.00, which has the greatest amount of laciness and frou-frou about the feet, and is a most unusual and excellent bargain for a dancing petticoat or to be worn under evening gowns. The flounce, of filmy lawn, is intersected by triple narrow tucks, above and below a broad lace insertion, while at the edge is a six-inch edging and the second ruffle is bordered also, with a narrower lace.

Embroidery and lace are exquisitely combined into one of the daintiest, most entrancing petticoats that the mind of woman can conceive. The very moderation with which the eyeletted pattern of conventionalized wistaria, is disposed is one of its chief charms. The

1.

blossom sprays are carried down to the rococo scallop, which branches up boldly onto the flounce. This, by the way, reaches quite to the knee, and is headed by a narrow beading. Lace is lavishly used to trim the skirt about the feet, and it is very handsome and rich in effect. Price $18.00.

DOMESTIC PETTICOAT AT A BARGAIN

While I am devoting my attention this week principally to French goods, I cannot omit mention of an exquisite skirt exhibited in the department devoted to American-made lingerie. From the knee down it holds a flounce of rare beauty, fashioned of Point de Paris insertions and bands of transparent embroidery with drawn work at the edge. The lace is placed at the bottom in a full ruffle. Blue ribbons run through an inch-wide beading placed at the head of the flounce, and tie in long drooping bows at the side. Price $10.00.

FRENCH CORSET COVER

This, which may be seen in the second drawing, is cut after the accepted perfect fitting model, in which clusters of tucks are laid both back and front with a drawstring at the waistline in the back. Scallops finish the neck and sleeves, while the tiny padded flowers are scattered vine-like across the bust. Every detail, even of hemming and button-holing is carefully finished, and the garment costs but $2.25.

At $2.50 is offered another cache corset, differing only in elaboration of design from that just described. The encrustations are in the form of wee periwinkles, flanked by pointed leaves, alternating with polka dots, piled in pyramids.

A lovely arrangement of lace is made use of for the decoration of a third example. The embroidery owes its conception to the orchid, which is presented on waving irregular stems. These are made into medallions by an inset of lace arranged on either side the flowers in half moons, not joining, however, at the top. The scalloping of the edge is also particularly pretty. Among a score of lovely patterns this one stood out by reason of its originality. It costs $5.00.

FRENCH DRAWERS

In these, the originals of the third illustration, the ruffle is attached by means of fancy stitch designated as English point. It is embroidered at the front with a design of wreaths, dots, and flowers. To my mind this model, which, by the way is open, is quite elaborate enough, and it is daintiness itself in every particular of make. Ribbon bows are attached as a finish. The price asked is $1.75 a pair, and it would be impossible to find drawers offering better wearing qualities than these.

LACE-TRIMMED FRENCH DRAWERS

Some, however, may prefer to expend more for a lace-betrimmed drawer, having its ruffle embroidery surrounded medallion-wise with insertions. Price $3.75.

A FRENCH CHEMISE

such as that shown in the fourth drawing is very attractive. A wreath of flowers curves across the front, above which are the ribbon eyelets. A plain hem forms the bottom of the chemise skirts. This is reasonable indeed as for it is asked only $1.50.

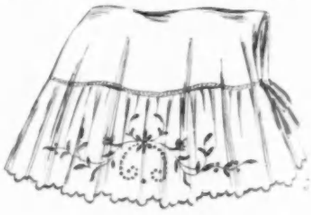
FRENCH NIGHTGOWN

A clever model is this, since it combines the cape sleeve, by far the most popular of any at present, with the French handwork, which until recently has been procurable only in inexpensive gowns, in very plain uninteresting models. Another special point in favor of this gown, which is illustrated in the last drawing, is the use of plaits at the back to replace the usual yoke. The scalloped neck, with its embellishment of embroidery draws close by ribbons, and for a gown of such moderate price it is most exceptional. It costs $2.50.

4

ACCORDION PLAITED ALBATROSS WRAPPER

On one hand to-day we have an advance in prices that is gravely alarming, but offsetting this increase in living expenses are the good values that one is continually finding in ready made garments in the shops. All the latest and most successful models are so reproduced that the price is not prohibitive to the majority. For instance a wrapper was shown me which is charming and yet costs but $10.00. It is of albatross, and is made in pink, mauve, or blue, the whole fall of the material being accordion plaited from the shoulder to the flounce. The latter is plain, eighteen inches or so in width, and attached to the body of the gown by a heading of itself. A broad collar is edged with narrow Valenciennes lace, the same intersecting it in diagonal lines. At the front it is fetchingly draped, being caught fichu-wise at the bust, and carried down in ruffles to the waistline. The elbow sleeve is a full puff with a pendant ruffle, plaited from edge to edge.



WHITE KID BELTS

are a necessity in one's outfit for the southern trip and two varieties are offered at reasonable prices which are good both as to style and material. One is shaped, wider at the back and measuring about an inch and a half at the front. The buckle is square and of bright finished brass. Price $1.00. A dull gold Colonial buckle with two heavy prongs is used for the clasp of the second belt offered at $1.50. This is rather wide, say three to four inches, and of equal dimensions all the way around. The kid is fine, smooth and neatly sewn. It costs $1.50.

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394 FIFTH AVE.
Near 36th St.

915 BROADWAY
Near 21st St.

NEW YORK

Special value, $10.50

Advance Styles Now Ready
IN
Boys' and Girls' Wash Suits

Newest Importations suitable for Southern Wear,
also New Spring Models on Show in
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DR. J. PARKER PRAY'S

UNEQUALED
TOILET PREPARATIONS
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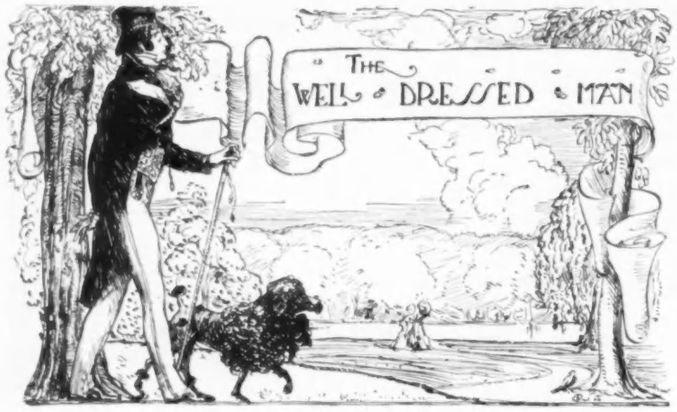

SUGGESTIONS FOR A SOUTHERN TRIP

What better opportunity could be offered for establishing the fashion of next summer than the winter months at the fashionable resorts of the south? From now on, when whosoever can, gladly forsakes the snows and winds and cold and damp and general dreariness and inclemency of our middle northern climate, the season is in full swing under warmer southern skies, and for its dances and its dinners, its motoring, tennis, golf, and bathing, the dress is, at least below St. Augustine, the dress of summer. Why not the dress of next summer in the north instead of that of last? This is apparently the question many of the smart tailors and haberdashers have been asking themselves, with the result that one need no longer get out one's old flannels and summer sack suits and straw hats, and light shirts and shoes, but may go out and buy everything one needs, fresh and in the latest style, so far as the said tailors and haberdashers and hatters are able to determine on it. One must not, however, expect any great changes in masculine attire, for the difference in styles between one summer and the next are rarely marked, even when the full quota of months has run its course. Indeed, during the last few years the variation has been so unnoticeable that one might almost have worn one's old clothes over again. Indeed, as time goes on, we seem to follow less strictly certain prescribed forms, and to be permitted a greater freedom of individuality. This is as it should be, and so it will be at Palm Beach, Nassau, the Bermudas, and other places where men of varying degrees of social smartness wear their new summer clothes, bought for the occasion, or their old summer clothes, resurrected from their wardrobes, as the case may be.

What to take on a trip to the south depends very much upon where one is going, how long one is going to stay, and what one is going to do, but to consider first the generalities, there is the ubiquitous dress suit, and the no less ubiquitous dinner coat. Short of the primæval wilderness, man does not move without them. In the warm climates the lighter weight their material the better. That is the theory, but in practise comparatively few men have both summer and winter evening clothes, and the temperature even in the far south is rarely warmer in January than in the north in July. In other words, one will take the suits one wears here, and if the cloth of both is the same, one pair of trousers will do for both. One will need there exactly the same accessories in the way of haberdashery, etc., as in the north, and if a month be taken for the trip, from six to eight evening shirts, a half dozen white ties, three or four white waistcoats, a couple of dozen collars of various styles, two or three pairs of white gloves, evening shoes, and a black tie or two, should be sufficient. One does not leave laundries behind, and it is always a mistake to over-pack.

WHITE FLANNEL COAT

Other clothes of formal character are quite unnecessary. A black or dark gray morning coat, while not essential to good form for any occasion that is likely to present itself, may be advisable, but the frock coat will be of no more use along the southern coast of Florida at this season than along the coast of Maine in midsummer. As here during the warm months sack-suits are the foundation of day dress—blue serge, gray worsteds and homespuns, tweeds, flannels, anything suitable for the climate—and, while two or three may suffice for the trip, the more, within reason, the better. White flannel is especially good for the far southern resorts, and the coat shown by the accompanying drawing illustrates a style of semi-extreme design. Not that the double-breasted cut is more fashionable than the single, but one particularly good for this material. And as to the single-breasted model, if one takes interest enough in dress to want to wear at Palm Beach this winter the most exclusive style of next summer, have the collar narrower, and lapels smaller, and length a little less than at present. This is, of course, nothing more than a prediction, but it must not be called unimportant, for smart dressing depends upon being a little ahead, not simply abreast of the fashion, and it is only in such trivial matters that there is ever any change in the styles for men.

In speaking of light summer clothes for a southern trip, it must be understood that reference is made to the far south places, not to the Carolina and Georgia resorts. At St. Augustine warm attire is frequently necessary, and even way down the coast it is well to have at least one heavier suit. However, as one starts from the north in a winter suit, and with at least a medium weight overcoat, this matter is provided for.

The soft front shirts of summer, of which six or eight will be quite enough for a month's stay, are the shirts for the south, and white, light gray, light tan, pink, blue, and silks, with white cuffs, like that shown, but not necessarily with the wide or narrow turn-back effect, are especially in vogue. While the fine French flannels are pretty, and, of course, more or less worn, the flannel shirt craze of last summer did much to hurt the fashion, and if one seeks exclusiveness in other materials, one must go to the expensive shops for new and uncommon effects of weave, design and coloring. It may be as well to wait and see what the spring brings forth in the way of new shirtings, but the hints as to silks and flannels may be taken as applying to next summer's dress in the north, as well as to preparations for a present month's jaunt to more balmy climates.

It is hard to refrain from mention of the "new" soft front shirts with stiffened dicky bosoms while on the subject, but as it hardly seems possible that a warning note need be sounded to keep any man from wearing one. I may pass on to the white buckskin shoes shown by the other illustration on this page. White shoes are not new, but seem to have gained a permanent place in the list of summer fashions, and with white flannels are undoubtedly smarter than tan or black leather. One cannot do better than include them among the things to take on a trip to the south.

SOFT FRONT SHIRT WITH TURN-BACK CUFFS

A great deal might be said of special things for particular requirements, but as the styles for tennis, golf, fishing, riding, motoring, etc., in the south are practically the same as the summer fashions everywhere, they really require no detailed description. A straw hat, a few caps, a light sweater, some summer ties, a handkerchief stock, perhaps, and with one's flannels and soft shirts and bathing suit every ordinary want may be satisfied. How.

WHITE BUCKSKIN SHOE

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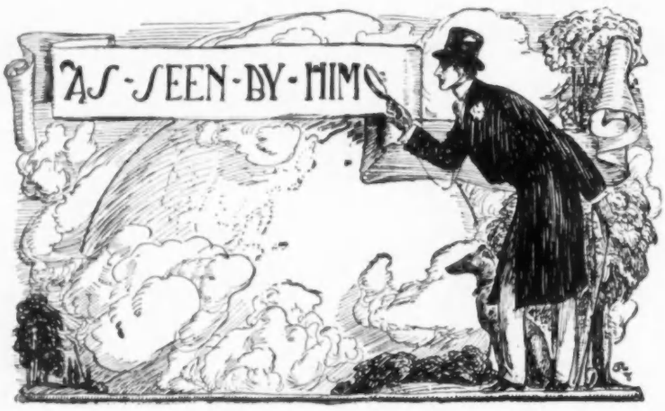

CONTAGIOUS RESTLESSNESS — THE MODERN HOUSE OFTEN SUGGESTS A TOMB — RUDE MANNERS — NEW YORKER FETED — RICH BUT UNNOTICED STRANGERS IN NEW YORK

PErhaps it is a relief to be again away from rain and fog and speeding towards a land that at least if it is not tropical, still is comparatively pleasant and livable. It has only been in the last few years that New Yorkers have become such nomads, in the days gone by, we were content to stop in one place for at least six months. There is a certain restlessness which is contagious. No sooner are you settled in town, before you meet this or that friend who is on the eve of sailing or of journeying to a distant country, and you take the fever and must be off immediately.

Our friends from other cities and lands tell us that we have developed this trait in such a degree that it is rare now to find a home in New York. The houses are all like hotels or clubs or temporary stopping-places. There is not the least suggestion of home in them, as they are all built and arranged for entertaining. It is sometimes a puzzle to know where the family really live. The old type of the New York house was certainly characteristic. You see it still in Philadelphia and in Boston and in other adjacent cities, a bit modified but still a suggestion of the past. It was a great hospitable house with a wide hall and drawing rooms, and dining-room on the same floor. The second story was devoted perhaps to a library in the front,—a favorite apartment in even smaller New York houses—and known as the living room, and many comfortable bed chambers. You can find this now in the country but not in town except in the older portions, and street by street, the mansions and residences of other days are fast disappearing. I confess the brown stone era was not one to be desired, and I fear we would be most cramped n the residences where people lived and entertained in the thirties and forties. The one row on the north side of Washington Square and the dwellings in that part of New York where your friends are living still, loath to give up surroundings which have associations, are perhaps the best examples of a period when receptions were held on New Year's day, and a daughter of the house was brought out at a dance at home with a buffet supper and an orchestra of three to play for the quadrilles and polkas.

We think now only of certain periods, and artistic effects and we build ourselves dreary mansions fashioned after castles and chateaux and palaces; or in the style of the most hideous Georgian and Jacobean periods, and are delighted with our new toy for a short time, and then we tire of it, take our household gods and move a mile or more further towards the Harlem and the Bronx. Some of the new residences in New York are absolutely uninhabitable. I know of more than one which suggests a tomb and where everything is sacrificed for the ballroom and vestibule, and where the owners are at home only about two months out of the entire twelve.

Now and then one sees a departure and the most original houses are built by the millionaires from the middle and far west. However, incongruities spring up all through the vicinity of New York, and I have in my mind a great city house, built flush with the street and an Italian garden with pergolas and other importations, standing in the heart of a village, while on the surrounding hills overlooking a glorious river there were numerous sites for the most beautiful of suburban estates.

But we are rushing away from all of this now. And yet the architectural nightmares pursue us and in nearly every large town, we see numerous examples of the species of dwelling made popular in certain publications, half-colonial, half English or Italian or even with a suggestion of the Orient. The old joke of the house with the Queen Anne front and the Mary Ann back has had its day, and these villas are examples of the renaissance which took place after the Centennial.

But otherwise, the more miles we place between ourselves and New York, the more we find that a spirit of greater entente cordial exists, and that of commercialism disappears. In New York, we have only time to give and take. Some one recently referring to the holidays which have passed, has suggested that perhaps it was more blessed to give than to receive, because the latter condition placed you under so many new obligations.

My English guests have amused themselves criticising their own people. There is no doubt that the traveling middle class Englishman is a positive boor and unfortunately he is to be found in vast numbers all over Christendom, and the English are judged rashly and with injustice, from this standard.

Vanity Fair—and we have been reading that amusing periodical—begins an essay on this very subject with the following apt sentence "An exalted personage, whose own manners are a shining example to the rest of the world, once remarked 'Expect politeness from an Englishman, but do not expect manners.'" The article apologizes for him, by stating that he means well but that he is shy and bashful, and that his lack of manners is due somewhat to timidity. I do not like people who mean well. They do more mischief than any others in the world. To be trite, you can always stand a knave but never a fool. Vanity Fair immediately after remarks that "The Englishman who would never think of calling on a lady in London, attired in a tweed suit with a bowler hat, will cheerfully commit that sartorial solecism in foreign capitals, where certain rules of etiquette are more strictly observed than they are over here. The Briton arrogates to himself the right to ride roughshod over the opinions of foreigners, ignore their customs and endeavor to impose his own, oblivious of the fact that he is only a guest (albeit a paying one) in some one else's country."

And there does exist among the aristocracy of all nations, a certain shibboleth, a freemasonary of caste which tends to efface racial differences and produce a certain resemblance, mental and physical between the several nationalities.

And while we were on the subject of the middle class Briton and too often also his brother in a higher caste, we began to discuss the New Yorker who these days models himself on the Englishman and whose manners are just as objectionable. You see it is soon as you leave New York. Even the very railway employees are more civil and the servants at hotels are not rude and grasping and inattentive. The New Yorker comes a visitor, a most welcome guest. He is treated as if he were a messenger from Heaven. He is entertained with the most lavish hospitality, and frequently he finds himself received among people on an equality which he could have never enjoyed at home among New York friends. The word New York seems an open sesame. All else is provincial, but there is after all no place more provincial than the great city of subways and overhead railways, and playhouses and millionaires and all the rest of it. The movements of its more prominent people are chronicled with the same faithfulness as the village gazette tells of the building of a barn or the death of a cow belonging to Farmer Jones or to the exciting news that Mr. Smith of Hollow Creek is now in our midst.

But last year I pointed out a little set back for New Yorkers when they encountered the wealth of the middle east at Palm Beach. Some of these same people have now come to settle in New York and to build houses there, and I fear they too will be spoiled. The New Yorker away from home is a nuisance, and unless I know of him or his very well indeed, I make a practice of avoiding him. He is becoming as objectionable in his own country as he is abroad.

On the other hand, why all this adulation, and then why all this hopeful expectancy? The dweller in the smaller city will come to New York, at a season when every one is away, put up at a hotel and wait for hospitality. It will not be enough that we should treat these visitors as the English and French and Europeans sometimes treat us and put them off with perhaps a stray invitation to luncheon or dinner or a card to the club. We cannot keep pace with them and New York is a most selfish place. There are charming and interesting people there whom I should like to see frequently but I only run against them perhaps once in a half dozen years. Then I forget that this or that one may have been married or divorced or bereaved, and it is quite difficult not to commit a faux pas, unless one avoids anything but general subjects. We have several lists and on the occasion of a general entertainment we employ secretaries who struggle with the Social Register and are able with the aid of that invaluable volume, to locate many of our old friends whom we have not seen in years. Then when it comes to the strangers, why it is almost impossible to keep track of them. They will come in during Horse Show week or at the opening of the Opera, and then fondly imagine that they should be included in your intimate circle. In a small place, your arrival is an event. To us, their presence in New York means nothing. Possibly we may not hear of them or know that they are in town, and certainly not unless they make it known.

We are now flying through the pine woods of the Carolinas and we shall stop at Aiken. Luncheon has just been served. We are again following the semi simple diet and the menu—perhaps this is not the correct thing to do, but I am supposed to be as in a confessional and I always like to be helpful—consisted of grape fruit which was not iced nor again ruined by rum or sherry, but served in halves and each particle of pulp loosened so that it could be easily eaten with a spoon, and a bit of color added by just a thread of candied cherry. This was followed by hors d'œuvres—olives, salted almonds, small stalks of celery and radishes served with hot biscuit and toast and butter. Then creamed eggs in timbales. The next course was broiled chicken with fresh vegetables, including—as we are passing through the south—delicious little cakes of sweet potato. The salad was endive with a French dressing accompanied by cold truffled capon with pate in the aspic. A cream raspberry and chocolate pudding cold, but not iced, and fruit and bonbons and small cakes finished the repast. Sherry and white wine go with the luncheon, and coffee, liqueurs and mineral water are served after luncheon in the drawing-room of the car. We shall reach Aiken sometime this evening. We remain two days and we then go further south, but not to Florida.

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WHAT THEY READ

(Continued from page 79)

This third volume, which can hardly be by any other author than Mr. Benson, is also a piece of fiction, though the opinions embodied are perhaps more nearly those of the author than are those set forth in the other two books. The volume opens with an account of an accident that brought the author, we are given to understand, to the very verge of death. He rallied, but later was a second time brought low. Several chapters deal with details of the illness and the feelings that accompanied it. Later the author is led to reflect upon immortality, upon God, upon the tenets of the Christian religion. He also dwells at considerable length on an unlovely nobleman who is brought to see him, talks of his brother's children, describes a harvest scene, and touches upon a variety of other subjects. The thing that is constantly somewhere in his thoughts is death, for he has been brought close to it, and it has grown familiar. This book is hardly so interesting as The Upton Letters or From a College Window, but its discussions of death and immortality have charm and interest and perhaps real importance.

(The Gate of Death. A Diary. G. P. Putnam's Sons.)

THE FIRST FORTY YEARS OF WASHINGTON SOCIETY, PORTRAYED BY THE FAMILIAR LETTERS OF MRS. SAMUEL HARRISON SMITH (MARGARET BAYARD). FROM THE COLLECTION OF HER GRANDSON, J. HENLEY SMITH. EDITED BY GAILLARD HUNT. ILLUSTRATED. CHARLES SCRIBNER'S SONS.

It is a very long time since so interesting and significant a social and political record as is embodied in these letters has been given to the public, and everyone concerned in the production of this book is entitled to the gratitude of the American people. Mrs. Smith, whose correspondence and journal make up this delightful volume, was the daughter of Col. John Bayard, of the Revolutionary Army. He adopted as a son his nephew, James Asheton Bayard, who became the founder of the Bayard family in the state of Delaware. Her husband was a cousin of hers, being the son of Jonathan Bayard Smith, a revolutionary officer. Samuel Harrison Smith founded the National Intelligencer at Washington in 1800, when the city was raw-new, and he took with him to the capital his bride, a girl of two-and-twenty. The Smiths were ardent Democrats (or Republicans, as the Democrats of that day often called themselves), and with the coming in of Jefferson's administration they enjoyed peculiar social favors.

These letters are in no way brilliant. It is plain enough that Mrs. Smith was not a clever person. She was, however, a sensible, prudent, self-devoted woman, with great sweetness of character, and vast stores of charity. Her judgments of public men are constantly influenced by her pleasure in their society, and her opinions on public events are deeply colored by her personal and party prejudices. With Mrs. Smith, however, bitterness seems never to have lasted long. She was greatly disappointed at the failure of her idolized Mr. Crawford to reach the presidency in 1824, and she apparently believed the scandalous stories set afloat to account for the election of Mr. Adams, but very soon we find her again hand in glove with the Clays and the other families of the Adams Cabinet.

Nothing in this book is more charming than the picture of social simplicity which Washington presented a century ago. The President called informally on Mrs. Smith, and her relation with the Cabinet families was one of neighborly familiarity. Later, she and her husband visited Jefferson at Monticello and Madison at Montpelier. Mrs. Smith notes that the Monroes introduced a severe etiquette into social life, and as time goes on the letters speak frequently of the disappointments of political ambition, and the emptiness of social display. Mrs. Smith's bill of fare for her dinner of twelve, in honor of Harriet Martineau, will astonish housekeepers of to-day.

The editor is a little severe in his criticism of Crawford, though doubtless posterity is right in thinking him of less than presidential stature. Nevertheless, nobody can read this volume without warming toward the third man in the race of 1824-1825. Indeed, the special merit of this book is that it shows us eminent public men in their gentler aspects. Mrs. Smith presents us Crawford fondling his children, while keenly anxious over the result of the pending election. Clay in tears, when she spoke a kind word to him in the dying hours of the Adams administration; Madison, wrinkled and wizened, but full of boyish gaiety, and Jefferson, whether at the White House or at Monticello, as the simple Virginia gentleman. The wives of these and other eminent men are shown in the same way. Half of the fashion of early Washington was on tea-drinking terms with Mrs. Smith. She and the ladies of the Cabinet bewailed their common affliction in the matter of bad servants. Mrs. Smith, on a sudden thought, goes out in her carryall and drums up a theatre party. She and a dozen distinguished women are at hand to help look after Mrs. Calhoun's dying infant. With all her kindness of heart, however, Mrs. Smith is like flint toward poor Mrs. Eaton.

It is impossible in the course of a short review to hint at one tenth of the delightful things in this admirable book. Among the most interesting matters, however, are the visit of four days to Monticello, the account of the burning of Washington by the British, in August, 1814, the story of the contested election of 1824-1825, the meeting with Miss Martineau, the cholera of 1832, and the mobbing of the White House on the night of Jackson's first inauguration. Fifty other topics of interest are scattered through the book, and the pages fairly bristle with historic names. The tone of the letters is peculiarly free from snobbishness, though, with growing years, Mrs. Smith bates some of her intense democracy. Nothing in the whole book, by the way, is more significant than the exhibition of manifestly sincere democracy which is given in many of the earlier letters. One realizes from these letters of a refined and gently bred woman, that Jefferson and his friends aimed at a genuine social democracy. Doubtless the editor has discovered already that his second footnote to page 157 is erroneous in saying that the sick "John" referred to in the letter from Henry Clay was Clay's infant son.

LITERARY CHAT

IN the Queen's Museum, and Other Fanciful Tales, by Frank R. Stockton, with illustrations by Frederick Richardson, the Scribners have produced a beautiful book that will also worthily serve to revive interest in one of the most quaint and delightful of our humorists. Some of these diverting stories were originally written as far back as twenty years ago, and the readers of these days, both young and old, who never knew, or perhaps have forgotten the name of Stockton, will surely find a rich mine of entertainment and charm in this book. Several of the ten fantastic tales comprised in the collection are appropriate for the Christmas season, but while each one has its peculiar interest, the two entitled respectively The Griffin and the Minor Canon and Old Pipes and the Dryad, reveal in more generous measure than do any of the others the deliciously fantastic humor of the lamented author. The book is handsomely printed and bound with an especially artistic cover design and title page. Mr. Richardson's full-page illustrations in color and the dainty head-pieces in black and white are literally a feast to the eye.

Stories From Famous Ballads (Ginn & Company) are edited by Caroline Burnite from the original tales published many years ago by Grace Greenwood. The stories tell with equal simplicity and charm of such famous old ballads as the King of France's Daughter, Patient Griselda, The Heir of Linne, Auld Robin Gray, Chevy Chace, etc. The illustrations, including the beautiful colored frontispiece, are by Edmund H. Garrett.

Miss Singleton has added to her series of cities described by great writers a volume on Rome. She opens the series of descriptions with an extract from Maeterlinck, an imaginative bit which deals with the general aspect of the city's antiquities. There follow shorter or longer articles by Isaac Taylor, Dr. Reinhold Schoener, Marion Crawford, E. A. Powell, F. R. G. S., Charles Dickens, Ouida, William Davis, Augustus J. C. Hare, Emile Zola, our own Hawthorne, Hugh Macmillan, Edward Gibbon, Frederick Harrison and others. It will be seen that all who thus conspire to describe Rome are not great writers. Nevertheless the result of the compilation is agreeable and interesting. To read this book with care is to obtain a pretty clear knowledge of Rome. The illustrations, which are really important aids to the text, are unusually fine; several, indeed, deserve to be called exquisitely beautiful. Messrs. Dodd, Mead and Company, who publish the work, have given it excellent print, paper and binding. The books of this series are published at $1.60 net.

ARCHITECTURE AND FURNISHING

(Continued from page 81)

No. 3. A few lingerie pillows will add to the comfort and beauty of this couch. Illustration No. 1 shows the cheval glass in three parts, the middle portion reaching almost to the floor as in the ordinary cheval glass, the two sides hinged so as to be adjustable.

A very useful and attractive article of furniture for the boudoir is the slipper ottoman shown in Illustration No. 2, upholstered in the rose satin and muslin and finished around the bottom with a ruffle of muslin and garlands of flowers. The floor of this boudoir is covered with a carpet of plain rose-colored velvet. A white fur rug will add to the warmth and luxury of the room.

If pictures are used in such a room one must be careful to select those which are dainty and in keeping with the scheme of decoration. Colored engravings of Bouchier and Watteau would be appropriate. One must avoid large or heavy pictures. Any personal photographs or other small pictures should be framed in simple gold or white enamel frames.

The same scheme which is here suggested in rose color may be carried out in any one of numerous other dainty colorings according to the taste of the occupant of the room. Light blue with forget-me-nots in the garlands, pale mauve with violets, lilacs or purple orchids, light green with garlands of laurel are all dainty and effective.

FASHIONS FOR ELDERLY WOMEN

GOWNS FOR SOUTHERN TRIP—GOBELIN BLUE SILK—MAUVE DINNER GOWNS—BLACK GOWNS

IN a previous letter published 3 January, 1907 I referred to the gowns I saw in a New York woman's outfit for wear at the south. Of course I hardly know where to begin to describe them they were all so beautiful. A silk voile of an exquisite shade of gobelin blue first struck my eye. It was one of the pattern robes. A great deal of heavy hand-embroidery in several tones of the old blue made a broad border at the foot of the rather full skirt, and the bodice had a rounded plastron on the front which was embroidered—with a little square yoke and the collar and transparent cuffs on the elbow sleeves of baby Irish—dyed a deep cream. The hat to go with this gown was a very smart one—medium size—turned up at the sides, and of the same shade as the gown, with two ostrich feathers in two shades of the blue, curling toward the back. To wear with this gown on cool days was a three-quarter Empire coat of cloth the same shade, with a high girdle of blue velvet.

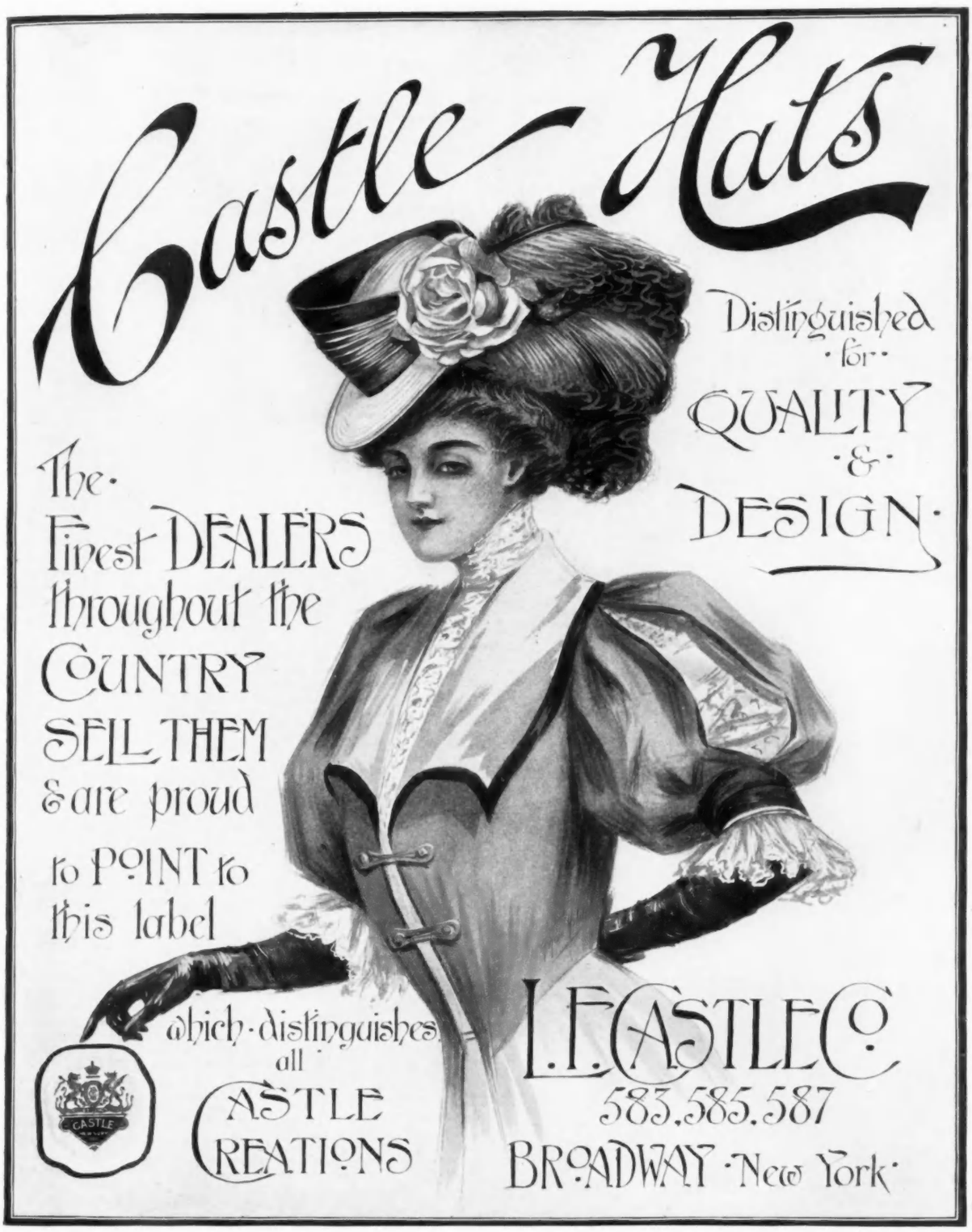
A dinner gown was in a beautiful shade something between mauve and rose color, of chiffon cloth, trimmed with taffeta which matched it exactly. The bodice had bands of the taffeta edged with little ruches of chiffon, crossing in surplice fashion over a very fine of Bruges lace insertion. The insertion was also placed each side of the front of the skirt panel effect, accenting the long lines and heading a broad fold of the taffeta running around the skirt at the hem. A little flounce completed this costume.

Another dinner gown—a black silk—with quite a large dot in it, was made up over soft white satin (without any veiling between). A waving design around the hem of black velvet about five inches wide, made a skirt which would be useful on many occasions. The bodice was softly shaped and garnished with some handsome jet motifs. The waist and skirt were joined together by a band of the jet, with a handsome jet buckle in the back. The transparent neck and collar were of black lace, very sheer, and the lower part of the elbow sleeves and a border around the top of the velvet on the hem of the skirt were of the same material. A small jet bonnet with some black osprey tips on the side was designed to go with this costume, also one of the fluffy black tulle ruffs, which are so becoming they ought never to go out of style.

Over the arm of a chair was hung the dearest little breakfast jacket of baby Irish, with festoons of French ribbon work in Dresden colors embroidered on it. The lining was of ciel blue silk. Another woman's wardrobe, one in mourning showed pretty things and a three-piece costume of black amuré silk was especially pretty. As the owner was a small, short person, the main idea had been to give her length of line. The skirt was a circular one fitting easily around the hips, with a double box-plait front and back, and just a broad hem nearly a foot deep of the material at the bottom. It fell gracefully, touching the ground all around, being an inch or two longer in the back. The coat was a short one, tight-fitting and cut away from a small waistcoat; hand-embroidered in black silk, the collar and cuffs embroidered too, but the whole effect was simple and depended mainly for the good effect on the perfection of cut, fit and detail. The bodice, worn with this was of black chiffon cloth, and the silk combined. The chiffon in tiny hand tucks around the neck, and a fold of handsome black lace shaped over the shoulders and brought down back and front with the girdle of silk. The sleeves were of the silk, the lower part being of hand-tucked chiffon. Tiny roses of chiffon were used as buttons here and there on the waist as trimming. A small black bonnet of chiffon and silk completed this sensible outfit.

Handsome ball gown for a matron. Silver gray satin and lace tinted to match. Dog collar of pearls.

Suggestions for a costume suitable for an elderly woman could be had from a charming woman of eighty I met. She wore a cap which was of tulle so soft and white! and the dearest, most becoming shape, with rosettes, two of white baby ribbon on each side, the frock was plum-colored a rich deep shade, and of heavy silk, made full and long, and the waist very simple with some old lace draping the neck in a little V.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THE HONEY-MOON BEGINS

(Continued from page 74)

"Shall I, Bob?" demanded Tom, at the top of his voice.

Leighton was leaning forward against the whipping wind, his watch close to his eyes.

"My train has gone," he announced with uncanny calmness. "You can stop when and where you like. But if we live through it, I shall pummel every one of you within an inch of your lives—damn you."

In the midst of explanatory protests, the car swerved to the right, staggered, jumped—up—up—up! It was a fearful feeling. Leighton's next one was of something wet and cold trickling about his neck.

"Rita!" he murmured, in a daze. "Rita!"

"Thank heaven! He is not dead!" someone cried, hoarsely, and he wondered who was talking and why they seemed so far off. Another dash of cold water made things clearer.

"Run to the brook again!" he heard Tom Kent order. "George, you take a look at that cussed chug cart and see—hurry with the water! I think he is going off again!"

He was. When he came back, his first clear thought was of revenge. He started up, but fell back weakly and lay with closed eyes while the three brothers blundered about with masculine unfitness for the task. When they endeavored to move him to an easier position, he groaned piteously.

"My God!" cried Tom, staggering back. "He is hurt bad!"

"Internally!" whispered Sam hoarsely.

"Think of Rita!" gasped George, his face ghastly in the moonlight. "Think of bringing Bob back to her injured for life—or dying!" Think of——

"Shut up!" growled Tom. "This is a nice time to begin to think! Now is the time to act—we have the rest of our lives to repent in! Sam, you take care of Bob while we see if we can start that confounded machine. You are not hurt very bad, old fellow!" he questioned compassionately.

Bob's lips moved, but his only answer was a moan, and three frightened faces bent tenderly over him; then Tom and George made a dash for the car, canted high on the sand heap, and with one accord attacked it.

"I think she will move!" said Tom half doubtfully, after a hasty examination.

"She has got to!" declared George grimly, thinking of the endless sand and failing to remember a house within four miles. "If she does not, Bob will——"

He did not attempt to finish, but worked harder and faster than ever before in his life. Twenty minutes later, Tom, tired and greasy as his brother, started the engine with an unnatural sputter and cough and in some miraculous way coaxed the machine into the road. As tenderly as possible they lifted the victim of the wedding joke and attempted to make him more comfortable on the back seat.

"Great heavens!" ejaculated George. "If we touch him anywhere it puts him in agony! I should think every bone in his body was broken."

"Have not a doubt of it!" agreed Sam, with gloomy conviction.

"I would give everything I possess if he would only stand up and give me my thrashing now!" burst out Tom feelingly.

"Me too!" cried the brothers in chorus, and the self-accusations continued as the car moved homeward at a snail's pace. In spite of all they could do, it would only crawl—with strange starts and sulky stops

"I suppose we should be thankful that it moves at all," said one of the boys. "But this pace is simply nerve-racking! He could die twenty times over before——"

"U-h! U-h!" groaned the bridegroom "I guess—I am—done for, boys! But—we—all—have—to—go—sometime! I—forgive—home—Rita!" his voice trailed off into another groan, and three faces blanched whiter as the boys asked penitent, remorseful questions which were seemingly unheard. When Bob's lips finally moved again, it was to give them some heart-rending "last messages" and to repeat his forgiveness.

Not until they entered the wooded drive which led to the bride's home, did any of the Kent boys speak again, and then it was Tom, as he stopped the auto with a jerk.

"We are almost there—how can we ever tell them—how can we ever tell them?" he burst out. "Who is going to—break it?"

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From The Boudoir Company

"Break what?" demanded an angry voice startlingly near—and Rita's father stepped from the shadowing trees.

With the gentleness of a thunder-bolt from a clear sky, the boys did it all together.

"Bob's hurt! Dying! We have killed him!" they blurted.

"What!" Mr. Lowe's hand went to his heart and he literally staggered under the blow. "No! No!" he managed to articulate. "Not Bob! You cannot mean Bob—Rita's husband——" he choked, and the next instant was bending close over the limp figure in the car. The silence grew painful before he straightened up and looked sharply at the averted faces of the grief-stricken Kent boys.

"I must—break it—to Rita—before you come up the drive!" he said, in an odd, broken voice, as he stepped down and disappeared in the shrubbery. Five minutes later he met the silent procession at the hall door and assisted in carrying the injured man to an upper room.

"We may wait?" begged Tom. "We have got to know how badly—we cannot leave until—"

"If you really wish it, you may go down and sit in the library," consented Mr. Lowe coldly.

They waited there, with the cheerless gray dawn streaking through the windows. Hurrying footsteps, telephone calls and a general bustle overhead came to their strained ears. Finally a cab dashed up to the side entrance.

"The doctor—thank heaven!" exclaimed Tom with a heart-felt sigh of relief.

The early morning sun struggled up and peeped in the windows at three haggard brothers in soiled shirts and disreputable dress suits, who listened apprehensively whenever footsteps passed and repassed the room—but did not pause.

When at last Mr. Lowe came in, cold and stern, they fairly begged for tidings—tidings of any kind—but he sadly informed them that there seemed to be nothing definite to say.

"We ought—we must go home n[illegible]" said Tom, finally. "But of course we [illegible] return almost immediately—and stay! C[illegible] we not—could we not—see him—just [illegible] an instant—before we go?"

Mr. Lowe looked searchingly in [illegible] face and considered for a long moment [illegible] he replied.

"I am afraid not!" he said, slowly. "You see, he is not here. Mr. and Mrs. Robert Leighton left on their wedding tour just before daylight this morning—in a cab!"

"What!" yelled the dumbfounded brothers, advancing upon him, "You mean—you do not mean—is he not hurt? You let [illegible] think——"

This time Rita's father laughed—and was echoed from the hall.

"We have been on the rack—in positive anguish—for hours!" shouted Tom, trembling with indignation. "I must say, Mr. Lowe, that I do not see the joke!"

"My boy," replied the old gentleman gently, "Bob did not see yours, either.

JAMESTOWN AND ITS ENVIRONMENT

(Continued frompage 78)

and eighteenth century structures, among them the buildings of old William and Mary College, redolent of history, and of a time when the invincible devotion of Virginia lads to active sports of a kind not now usually included in college athletics, led the authorities to forbid any student to keep a race horse.

He that has really seen Williamsburg and Yorktown will have probably for the first time in his life a vivid notion of what Colonial Virginia was, but he may broaden and sharpen this impression by a visit to the Potomac region. This he may reach by boat from either Baltimore or Washington, and either of these places he may reach from the Exposition by water, with ease, speed and comfort. If he approaches the Potomac region by way of Baltimore he will wake early to find himself in one of the delicious sunny little harbors of the Virginia shore. While he slept his steamer has run many miles up the Potomac, and has wormed her way deep into one of the winding tributaries of the great river. The mocking bird sings ashore, and the shining, land-locked waters extend in lovely bays and inlets on every hand. It is the birth-county of George Washington. Not far away, in a lonely field overlooking the lazy flood of the Potomac, is the fine shaft that marks his birthplace. All the land is filled with the memory and tradition of the man, and men and women of his name still live in the county. The country looks in many respects much as it must have looked when the infant George first opened his eyes upon it one hundred and seventy-five years ago. The very corncribs of logs that you may see on the way to his birthplace must be just such as stood upon his father's farm.

When the steamer leaves the enchanting shores of the Old Dominion the visitor finds himself in that fascinating old Catholic Maryland, where villages and streams still bear the names of saints, as St. Mary's, St. Clement's, St. Inigo's and the very negroes profess the ancient faith. Queer little Leonardtown in Breton's Bay, a lovely, deep inlet of the Potomac, is the seat of an ancient nunnery, and not far away is an old Catholic school. At the mouth of the St. Mary's is a retreat of the Jesuits, a great, comfortable-looking old house, standing on a breezy cape, amid its pleasant gardens. Just across the river on a bold promontory is the seat of the first Maryland custom house, and a few miles up the river is St. Mary's, the beautifully situated old Capital. To see St. Mary's one should make the return trip from Washington to Baltimore by boat, for then the voyager reaches the town by daylight, and the sail up and down the St. Mary's in the late afternoon or early evening is a thing hardly to be matched for beauty anywhere on the Atlantic coast. There are half a dozen other voyages of the same kind that serve as historical documents for those who know our colonial story only at second hand from books, and it is a pity that the visitor to the Jamestown Exposition should not take the opportunity to know as much as possible of this delightful and unique region. For such visitors the Exposition will mean a renewal of patriotism, and a better acquaintance with the strength of the present and of the past.

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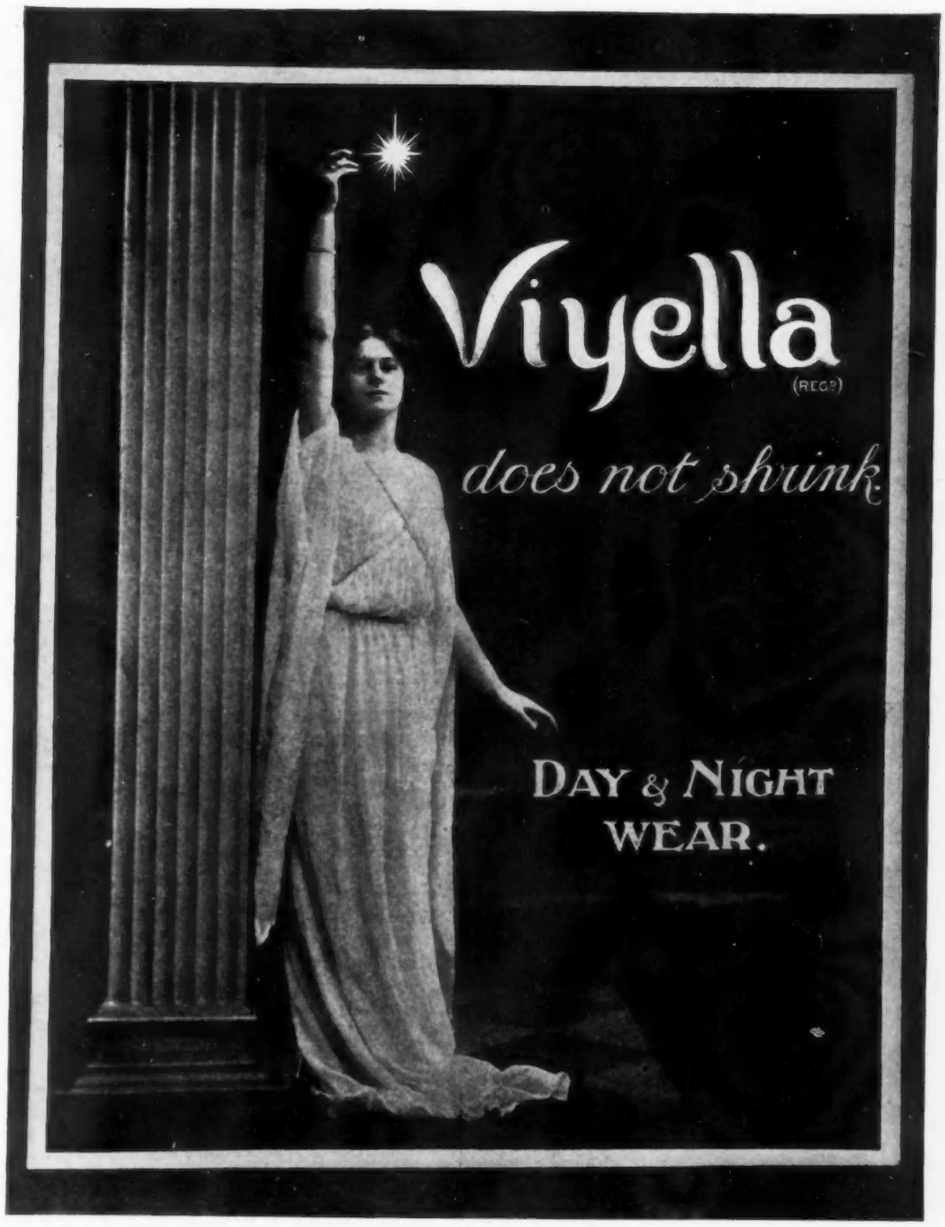

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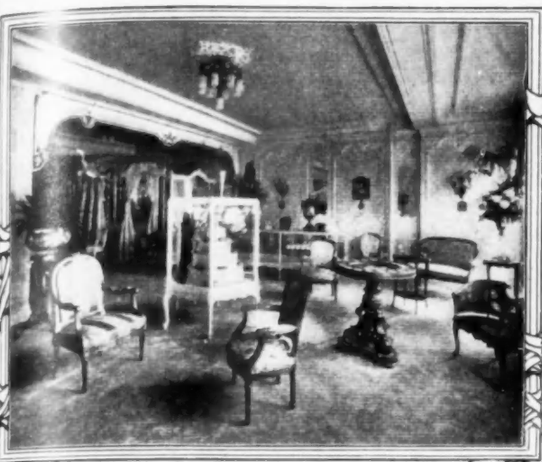

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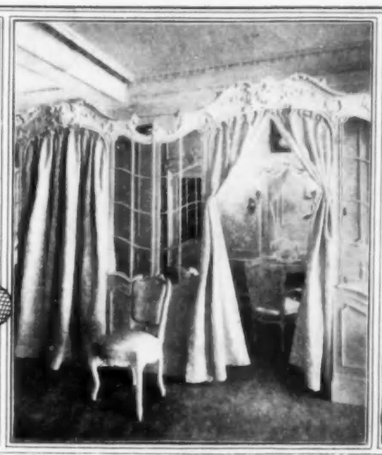

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